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Volume I.

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LEONARDO DA VINCI—HEAD OF CHRIST
(A STUDY FOR THE LAST SUPPER)
BRERA GALLERY MILAN

CITIES OF
Northern Italy

By
Grant Allen and
George C. Williamson

IN TWO VOLUMES

VOL. I.

MILAN

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Introduction

THE object and plan of this historical book is somewhat different from that of any other guides at present before the public. It does not compete or clash with such existing works; it is rather intended to supplement than to supplant them. My purpose is not to direct the stranger through the streets and squares of an unknown town towards the buildings or sights which he may desire to visit; still less is it my design to give him practical information about hotels, cab-fares, omnibuses, tramways, and other every-day material conveniences. For such details, the traveller must still have recourse to the trusty pages of his Baedeker, his Joanne, or his Murray. I desire rather to supply the tourist who wishes to use his travel as a means of culture with such histori-

cal and antiquarian information as will enable him to understand, and therefore to enjoy, the architecture, sculpture, painting, and minor arts of the towns he visits. In one word, it is my object to give the reader in a very compendious form the result of all those inquiries which have naturally suggested themselves to my own mind during thirty-five years of foreign travel, the solution of which has cost myself a good deal of research, thought, and labour, beyond the facts which I could find in the ordinary handbooks.

For several years past I have devoted myself to collecting and arranging material for a book to embody the idea I had thus entertained. I earnestly hope it may meet a want on the part of tourists, especially Americans, who, so far as my experience goes, usually come to Europe with an honest and reverent desire to learn from the Old World whatever of value it has to teach them, and who are prepared to take an amount of pains in turning their trip to good account, which is both rare and praiseworthy. For such readers I shall call attention at times to other sources of information.

The general plan pursued will be somewhat

as follows. First will come the inquiry why a town ever gathered together at all at that particular spot — what induced the aggregation of human beings rather there than elsewhere. Next, we shall consider why that town grew to social or political importance and what were the stages by which it assumed its present shape. Thirdly, we shall ask why it gave rise to that higher form of handicraft which we know as Art, and towards what particular arts it especially gravitated. After that, we shall take in detail the various strata of its growth or development, examining the buildings and works of art which they contain in historical order, and, as far as possible, tracing the causes which led to their evolution. In particular, we shall lay stress upon the origin and meaning of each structure as an organic whole, and upon the allusions or symbols which its fabric embodies.

A single instance will show the method upon which I intend to proceed better than any amount of general description. A church, as a rule, is built over the body or relics of a particular saint, in whose special honour it was originally erected. That saint was usually one

of great local importance at the moment of its erection, or was peculiarly implored against plague, foreign enemies, or some other pressing and dreaded misfortune. In dealing with such a church, then, I endeavour to show what were the circumstances which led to its erection, and what memorials of these circumstances it still retains. In other cases it may derive its origin from some special monastic body, — Benedictine, Dominican, Franciscan, — and may therefore be full of the peculiar symbolism and historical illusion of the order who founded it. Wherever I have to deal with such a church, I try as far as possible to exhibit the effect which its origin had upon its architecture and decoration; to trace the image of the patron saint in sculpture or stained glass throughout the fabric; and to set forth the connection of the whole design with time and place, with order and purpose. In short, instead of looking upon monuments of the sort mainly as the product of this or that architect, I look upon them rather as material embodiments of the spirit of the age — crystallizations, as it were, in stone and bronze, in form and colour, of great popular enthusiasms.

By thus concentrating attention on what is essential and important in a town, I hope to give in a comparatively short space, though with inevitable conciseness, a fuller account than is usually given of the chief architectural and monumental works of the principal art-cities. The passing life of the moment does not enter into my plan; I regard each town I endeavour to illustrate mainly as a museum of its own history.

For this reason, too, I shall devote most attention in every case to what is locally illustrative, and less to what is merely adventitious and foreign. I shall assign a due amount of space, indeed, to any foreign collections, but I shall call attention chiefly to those monuments or objects which are of entirely local and typical value.

As regards the character of the information given, it will be mainly historical, antiquarian, and, above all, explanatory. I am not a connoisseur — an adept in the difficult modern science of distinguishing the handicraft of various masters, in painting or sculpture, by minute signs and delicate inferential processes. In such matters I shall be well content to follow

the lead of the most authoritative experts. Nor am I an art-critic — a student versed in the technique of the studios and the dialect of the modelling-room. In such matters, again, I shall attempt little more than to accept the general opinion of the most discriminative judges. What I aim at rather is to expound the history and meaning of each work — to put the intelligent reader in such a position that he may judge for himself of the æsthetic beauty and success of the object before him. To recognize the fact that this is a Perseus and Andromeda, that a St. Barbara enthroned, the other an obscure episode in the legend of St. Philip, is not art criticism, but it is often an almost indispensable prelude to the formation of a right and sound judgment. We must know what the artist was trying to represent before we can feel sure what measure of success he has attained in his representation.

For the general study of Christian art, alike in architecture, sculpture, and painting, no treatises are more useful for the tourist to carry with him for constant reference than Mrs. Jameson's "Sacred and Legendary Art" and "Legends of the Madonna" (London,

Longmans). For works of Italian art, both in Italy and elsewhere, Kugler's "Italian Schools of Painting" is an invaluable *vade-mecum*. These books should be carried about by everybody everywhere. Other works of special and local importance will occasionally be noticed.

Wherever in the text paintings or other objects are numbered, the numbers used are always those of the latest official catalogues.

Individual works of merit are distinguished by an asterisk (*); those of very exceptional interest and merit have two asterisks.

Publisher's Note

Before completing the "Cities of Northern Italy" Mr. Grant Allen's labours were cut short by his death. He had, however, sufficiently mapped out the plan of this book for sympathetic hands to carry on his work, and the publisher has enlisted the assistance of Mr. Grant Allen's friend, Mr. George C. Williamson, a writer whom he himself, it is believed, would have chosen to complete the volume.

Preface

I HAVE been asked to continue the "Cities of Northern Italy," which was originally started by my late good friend Grant Allen. I had talked over this book with Mr. Allen many times, and for him I checked over the guide to Florence when I was staying in that city, and his letter as to the suggestions that I made is before me. I know well what were his ideas as to the present volume, and with very many of his wishes I am in the fullest accord. In preparing this volume I have endeavoured to follow out the method that he adopted as nearly as I could, but it will, I am sure, be understood by my readers that it is not possible for one man to write in the same manner as another man has written, or to lose his own identity in

a book of this kind, which derives much of its value from the personal element that enters into it. Grant Allen was a much older man than I am, and a man of much greater experience. He was the possessor of certain theories as to art which he had himself developed, and which were peculiar to him, and not quite easy for any one else to follow without the special bias that he had towards them, and the years of study that he had given to them. His idea, which was that of button-holing the traveller, seemed to me to be an admirable one, and in his books he carried out the art of button-holing until it became a science. There is no doubt that it is well for the attention of a traveller to be directed to what he should *certainly* see in a town, to what concerns the history of a town, and to be told why he should see it, and what he should learn from it; and this method I have adopted, with a deep sense of my inability to adequately follow my friend, for whose learning and skill I had the greatest respect.

The cities of Italy, especially those in the north, considered from a historical point of view, do not represent detached por-

tions of a united whole, as do the towns of other countries, or as they are supposed to do at the present time, but they represent, rather, separate powers, each having its own individual history.

They were all quite distinct one from the other, separated widely in customs, dialect, art, and government, and they were often at war one with the other, and in turn being held by or holding possession of their adversaries.

These facts must never be lost sight of when considering the history and growth of these cities, as it is because of their very independence of each other and their constant warfare against the great Imperial power that sought to weld them into one whole, that they possess so much interest and so much individuality in their monuments and their art.

Even from them one city, Ravenna, stands out distinctly; it can never be grouped with any other city in Europe, and fills a place in history that is unique.

The other towns — Milan, Verona, Padua, and Bologna — have all had their own special rulers, members of certain families who have obtained chief power, and have ruled with a

greater or less control for generations. In the case of Ferrara, they were from one family, that of Este, and their rule was for several generations. In the case of Verona, the power began with a grant of chief magistracy by the people to one man, whose son was afterwards elected to a higher seat, and was hailed as the founder of a family who were to reign hereditarily. This power was afterwards held from the emperor, and the ruler reigned as the Imperial Vicar.

In the case of Milan, there was a succession of great families, who in turn obtained, by force of arms, wealth, and character, supreme power, and ruled the city at times with the good-will of the people, and at times by mere military strength.

In the case of Padua, we read of one family reigning over the city; of a constant state of warfare against a powerful neighbour, and eventually of the death of the last Carrara ruler and the absorption of Padua into the Republic of Venice, which ruled it with a species of home-rule for the rest of its corporate existence. So the cities differed one from the other.

With regard to art and monuments the case

is the same. Certain rulers encouraged art and learning, and beautified the cities which they controlled, employing the chief artists of the place; and their example was followed by the rich nobles, and by the Church, which was always ready to use the talents of artists to beautify buildings, to erect tombs, and to prepare all the wealth of accessories that were needed in the service of the Mass.

An example of this wise patronage can be seen in Bologna, where the Bentivogli, who ruled as the Vicars of the Holy See, spent great sums and much time in making beautiful the city that they loved.

A certain continuity can be traced when these cities are considered in Roman times, and also in Lombard and Gothic times, and the monuments, by which we read the history of the past, bear resemblance to each other, and are similar in type; but when we come to the period which we term that of the Renaissance a new spirit is manifest — that of competition between city and city, and the influences of local art, local patronage, and environment, are seen.

It is, therefore, the more needful that each city should be studied by itself, its own special

features discovered, its history understood, and the reasons ascertained for the marks that are left of its life and its art; then the effect of the cities on each other will be better appreciated and the reasons for the strong individuality of the place will be grasped and its position in history clearly defined.

When once an intelligible idea has been obtained of the history of an Italian city, its life will be seen reflected in the buildings and paintings that remain within its walls. They will not be found of a regal character as in France, or of a commercial type as in the cities of Flanders, but they will suggest either the free and independent rights of the citizens — which were always in existence although overshadowed at times by the almost monarchical powers of the ruler — or else the wealth, luxury, and splendour of the great and noble families of the city, or the devotion of the Church and her people.

The Italian cities were not so much great centres of commercial life as were the cities of Flanders, and they did not trade extensively with the world. They were comparatively self-sustaining, and each of them was noted for the

pursuit of some special occupation; as, for example, Brescia was noted for its armourers and is still for its coppersmiths, Parma dealt in cork and in flax, and Verona was distinguished for its marble.

The inhabitants delighted, however, in the erection of fine buildings, and in their decoration both outside and in with paintings in fresco. They loved to found chapels in their great cathedrals, and to adorn them with the chief works of their greatest artists; often setting two rivals at work in one place that they might compete one against the other in the decoration of the chapel. Under the patronage of wise rulers, important libraries were founded and enriched; churches were built; botanical gardens were laid out and endowed; and all the craftsmen which that wonderful Renaissance produced were employed to render the world beautiful and to exhibit the finest productions of their imaginations wrought out in the most costly materials with a lavish expenditure of time. Such will be found to be the main features of these towns, saving, as already stated, the city of Ravenna, and it is the presence of these numberless treasures of art that

give to the cities their never-ending attraction.

Great as their rulers were in life, they were sometimes even greater in their death, and we find, in the very midst of the busy streets, some of the grandest tombs and monuments that the world has ever seen, or can ever see, forming a further source of adornment and attraction to the cities in which they stand.

It is the influence of the rulers, of the wealthy, of the artists, and of the craftsmen, rather than of the inhabitants as a whole or as the dwellers in one city, that we notice in our wanderings, and a little care will enable the visitor to each city to reconstruct for himself its past life by gazing with an intelligent interest on the monuments and works of art of the place.

With regard to Ravenna, it stands so completely alone in its history, it is so completely an isolated oasis left stranded by the flood that has receded from its shores, and it so exclusively records one period only of the history of the world, and that a period which has no other record save this city, that it refuses to be grouped with any other places, and must be

considered quite by itself. Practically Ravenna does not give us any light on the moving period of the Renaissance. It does not record any long line of rulers, members of a great family, or persons who have won their way by wealth or prowess. It has had its life in the times of the Second Empire, it lived its whirl of excitement when Arian controversy filled the air, it welcomed Theodoric, and three Roman emperors laid their bones in its churches. It had a passing glance at the movement that swept over Italy, for it was visited by Giotto, who worked in its churches, and it opened its arms to receive Dante, who slept his last sleep within its shelter; but then it turned to its old slumber again, and is still slumbering crystallized in the perfection of its old Gothic days, and seeming to have made no change since Justinian and Theodora rode down its streets. The sea, which used to make it an important port, has long since fled away; where a fleet rode at anchor is now only a great solitary church and an open malarious plain; its churches are deserted and green with moisture, while their grand mosaics flame overhead as bright as when they were first created; but the place itself

is sleeping, and its people move about as if in slumber fearing to awake, only conscious of the days of glory in the past, and asking nothing more than to be allowed to dream away the days of the present.

Ravenna is unique; it cannot be classed or grouped. Its spirit is Byzantine; it has had no Renaissance. There is nothing like it in the world, and within its walls only can one special chapter of the world's history be adequately studied.

May I say a few words as to general conduct in these northern towns, as I give place to no one in my love and admiration for Italy, and my constant visits to its shores have suggested that some hints may not be altogether unacceptable to my readers. These hints are not so much needed by the visitor to the larger cities, as they have become modern in their customs and habits, but in the smaller and less visited places they will be found to possess special importance.

May I first say that the traveller in Italy should never forget that he can obtain almost any aid he needs by the exercise of politeness. Let him never forget that he is in a country of

gentlemen, and that the Italian peasant is the most truly courteous person in Europe. A special attention to courteous words, to the constant use of "scusi" and "permesso" and frequent removal of the hat, will win for him many an act of courtesy that the less careful person will wish for in vain. It is always surprising to me how very much trouble an Italian will take in order to help a foreigner to find his way, or to see what he is specially desirous of seeing; but the Italian expects in return for all this trouble the recompense of politeness that Englishmen are not so ready to give. It is the rarest possible thing to find an Italian who will not at once raise his hat in response to the similar action of the traveller, and who will not at once take infinite pains, not only to understand the inaccurate language in which he is addressed, but to go out of his way to direct the traveller, with every attention to his desires, and then with a bow and a smiling "niente" pass on his way. I shall be forgiven, I hope, for laying some stress on this feature of Italian life, and for begging my readers to put it to the test, and they will assuredly find that a bow on entering

and on leaving a carriage, on passing a person on the path or road, and on entering or leaving a shop will make their sojourn in Italy much the pleasanter and win for them every courtesy that they can desire.

One other word on a subject of similar importance. Would it not be well for the travelling tourist always to try to remember that certain ceremonies that he may see may have no special importance to him, but are of the deepest importance to the people whose guest he is for the time, and that therefore the opinions of the people should be studied rather than his own. For example, in a church, the service may have no meaning to him; but to the people it is their religion, and it is well to move about as quietly as possible, not to go in front of the congregation whilst they are worshipping, even though it may be to see an important picture and one may be pressed for time; to behave in reverent manner when passing the altar before which the red lamp can be seen burning, and to raise the hat when a funeral is seen coming past the spectator. These are, it will be said, but trivial points to which to direct attention; but I fear that too

many of us consider that our visits to Italy are of so much advantage to the Italian people that we are absolved from the ordinary acts of politeness towards the " benighted people," and that to follow their practices is condoning what we are pleased to consider their superstitions. Depend upon it, the opinion that the average Italian has of a traveller is very much the result of this snobbish manner on the part of ill-bred persons.

A few other practical words may not be out of place. It is always well to get to a station fifteen to twenty minutes before you have to leave it. Italians cannot be hurried, and the registration of trunks has to be done seriatim, and is slow work. The tickets have also to be " vised " seriatim, and one must take his place at the end of the line and wait his turn to be attended to. The *facchini* all expect some small tip. They are very poorly paid, and depend mainly upon the public for their means, not receiving regular wages as in England or America. They should not be paid till their work is done; that is, the man who takes your hand-baggage should not be paid till he has put it into the carriage for you. If you have to

wait a long time and he has to go off duty, ask him to send you another man and he will at once do so, and then you can discharge the first. Never remove luggage from a seat that has been engaged by some other person, as there is nothing that an Italian considers worse form than such behaviour, and he will resent the action strongly. In a picture-gallery, if you have time, go round each room with your guide-book closed before you attempt to use it, trying to see what are the fine and important pictures from your own ideas ere you look at what I have to tell you, and so try to educate yourself in discerning a fine work and in deciding to what school or artist it belongs. Remember that a visit to Italy is not a mere pleasure-trip. It should be an education. Italy is the great schoolroom of the world, and in painting, in architecture, in sculpture, in glass, in design, as well as in language, literature, poetry, music, and costume, she has been teaching the world ever since she had an existence. Even in manners we shall remember what we owe to Italy, when we realize that when Englishmen still ate with their fingers, Italy had introduced, to the great amazement of those Eng-

lishmen who travelled in the fourteenth century, the use of a fork.

Every one of the cities to which I shall in turn take you has had its own special history, not so much as part of a greater whole, but as a self-contained kingdom. To understand Italy you must understand the history of each provincial capital, which had its own court and its own school of painting.

Do not rush through the towns as though one resembled the other. Each is quite different from all others. Each merits careful study, and each will be found replete with interest. I have only noted the items of supreme importance, but you will find plenty more in each town to see and to study; and if only your time permit, it is far better to spend a week in each town, and only see and thoroughly understand three towns, than to rush through ten and bring away a confused idea of them all, without any distinctive knowledge of their special features.

I have been obliged to write this book with a view of helping those whose time is *very* limited, but each person can enlarge it for himself, and in the regular guides that I counsel

the traveller to carry with him, Baedeker for use and information, and Murray for literary excellence and for real study, he will find plenty of means of filling up as much time as he can spare in each separate town.

It will, I hope, be well borne in mind by the reader of this book that it does not pretend to do more than call attention to the most important things in each town. It does not profess to supplant the ordinary guides, but to supplement them, and it only professes to help the intelligent traveller to get an idea as to the towns through which he passes, and to lead him to study them and their history more and more.

I have been much helped in the various towns which I have visited, and desire to return my very grateful thanks to all those persons who have so obligingly assisted me. I would like specially to thank Signor Ricci of the Brera, Signor Frizzoni of the Poli-Pezzoli Gallery, Professor Bocci and Signor Fabri of Ravenna, and Mr. R. H. Hobart Cust and Mr. Burton of Florence, for kindly aid and information; also my old friend, Mr. Frank of the Hotel Brun at Bologna, Signor Zoli of Ravenna,

Signor Greppi of Verona, and another old friend, Signor Baer at the Hotel-de-la-Ville at Milan. To them and to all others who assisted me, I return my very hearty thanks.

G. C. W.

THE MOUNT, GUILDFORD,
January, 1901.

Order of the Tour

I WOULD like to counsel you to begin your tour with Ravenna, but I am perfectly certain that you would not follow my advice if I did, by reason of the geographical arrangement of the various cities in the tour.

You will no doubt enter Italy by the Mont Cenis route, and branch off at Turin to Milan; or else you will go out by the more beautiful St. Gothard route, and go direct to Milan. If you adopt the latter method, let me say that it is worth while, if you travel out second class, as I expect you will, to go straight from Lucerne by the through train to Milan, and pay the difference (about half a sovereign) for first class, rather than miss that train, which has only first class. Otherwise you must stop in Lucerne some hours, and go by a slow train, constantly stopping, and will

arrive in Milan very late, and quite tired out. By the first-class train you will gain comfort and speed, and arrive in Milan at three in the afternoon, and you will save the money you would otherwise spend in Lucerne at a hotel.

If you start from Milan your course is easy as to the other towns. You will visit Verona after you leave Milan, then you will go to Padua, seeing Vicenza on the way if you wish, as you can see the chief sights of that small place between two trains. From Padua you will perhaps go to Ferrara, and thence to Bologna. From Bologna, you will journey to Ravenna, the most important place in the whole series, from some points of view, and you will return to Bologna. You can if you wish go on from Bologna to Rimini, and thence make a most interesting excursion to the little Republic of San Marino; and then journey back to Bologna by another route, stopping at Cesena, between two trains, to see the chained Malatesta library, — which is unique in Italy, never having been altered or moved, or in any way changed, since it was founded in 1550, — and the fine picture by Francia in the gallery. You can also stop at Forli, a most interesting

town, and the next day see Faenza, between two trains, and then get back into Bologna.

Your return route can then be made by way of Parma to Milan, and you can, if you desire, see Piacenza, Cremona, or Mantua, and so back to Milan. You can go out to Parma from Bologna, and return to Bologna the next day (or even that same day if you are *very* much pressed for time, as Parma is too important to be missed), and go on to Florence by Bologna, climbing over the mountains by Pracchia and coming down to Pistoja, Prato, and lovely Florence.

If you are too much pressed to see these places, then you must leave them out, but do not omit to see Ferrara, even if it is only between two trains on your way to Bologna, for it is one of the most impressive towns in the entire route and ought to be visited if you are to obtain any adequate idea of the power of a ruling family in a city.

Give a week to Ravenna if you can. Do not be there in the great heat, or in the winter, but in the spring and early autumn you will find it quite healthful. Do not, however, be out in Ravenna after sunset if you are at all delicate,

and carry with you a coat, even in sunshine, or a cloak or rug to throw around you when you enter the cold, damp, deserted churches of that fascinating city. Its history is at the very beginning of our studies, and if you can spare the time to go to it first, either by water from Venice, or by rail from Rome or Florence, you will certainly gain in knowledge.

As a rule too much time is given to Milan, and the smaller towns are left out altogether. I do not want to minimize the importance of Milan, but I do want more time to be given to such places as Verona, Padua, and Ravenna. The finest brick architecture of Italy is to be seen in Verona; the work of Giotto can only be understood after a visit to Padua; Francia can only be studied in Bologna; the art of mosaic has its finest examples at Ravenna, and so each town has its own supreme attractions. Every town in Italy is worth visiting and study, and if this book enkindles in the reader the love of Italy, and the desire to go constantly to its wonderful towns, all the work given to it by me will have been more than amply repaid.

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Cities of Northern Italy

Volume I.

Milan

CHAPTER I.

ROMAN AND EARLY MILAN

MILAN is the most essentially modern of the cities that we shall visit, but it has had a very long and important history.

It had a very early beginning, has been exposed to much warfare, has been destroyed almost completely, more than once, but has risen again to even greater prosperity. It has been independent, and then has been ruled by successive rulers of one great family. It has, later on, thrown off the yoke of this rule to take upon itself the heavier burden of a yet more powerful family; and it has been ruled and

governed for generations by men who were practically monarchs over the city and its province.

It has had its own important school of art, which has influenced almost every other school. It has produced great architects, whose buildings are still the admiration and envy of the whole world. It possesses at this moment one of the great picture-galleries of Europe, and what is, perhaps, one of the very choicest of small galleries ever bequeathed to a town by its possessor. It has a world-famed library that has had an eventful history, a superb cathedral that is one of the marvels of Europe, and a Castello that better than any other spot in Italy teaches what the home life of the Renaissance rulers was like.

It has preserved remains of its past life in every period, so that the student can trace by its monuments its history from Roman down to modern times, and it contains one treasure, in its Palliotto, that is absolutely unique in value, and, as a dated example of the art of a thousand years ago, forms a document of priceless importance.

Milan is crowded with treasures. To know

GENERAL VIEW OF MILAN.

it you must live in it, or return over and over again to its streets. One visit, even if spread over weeks, will not suffice to see all that it has to show to those who love to see its treasures, and although it is so modern in its present surroundings, so thoroughly alive, so prosperous, and so progressive, it will be found to have as great a historical and antiquarian attraction as any of its smaller neighbours that seem to live only in the past or to slumber in a long sleep.

It is well to select your hotel in the very centre of the city, especially in the Corso Vittorio Emanuele, so as to be within easy reach of the sights.

It is desirable not to attempt to do too much in one day, as Milan is a tiring city, and there is so much to do that it is well to husband one's strength. It is not needful to drive to any of the sights, as the trams run in all directions, and are convenient and easy.

It is also desirable to guard against cold, as Milan is at times intensely cold, and has a very treacherous wind of its own that is dangerous; but aside from the cold the city is very healthy,

and generally in the spring and autumn delightful.

The word *Humilitas,* which was the favourite motto of its great saint, San Carlo Borromeo, the eagle of the Sforzas, and the serpent of the Visconti can be seen in all directions in the city, and recall the influence of their original holders upon Milanese history.

Milanese art is so special and so important that it has been given a separate and somewhat long chapter, and the study of the galleries has been placed in that section of the book.

The work of one of the greatest artists of Milan, Luini, can be best studied in the Church of Santa Maria Maggiore, and therefore he has been given space when consideration of that church is undertaken, more especially as he particularly represents Milanese art.

The Palliotto at Sant' Ambrogio is the chief treasure of the city, and yet few persons take the trouble to see it. Whatever else is omitted that must not be left out, and altogether more time is required for the study of the Church of Sant' Ambrogio than for any other building in the place.

I suppose that when you first enter Milan,

CORSO VITTORIO EMANUELE.

you will come by the Central Railway Station, and that when you have secured a *facchino* to carry your hand luggage and obtain your registered trunks from the officials, you will find your way in one of the hotel omnibuses to the hotel where you intend to stay.

Perhaps you will be puzzled by not being able to obtain your registered baggage at once, and at being requested by the hotel porter, who is with the omnibus, to give him your luggage ticket and also your keys. If you are tired from your journey, you had better do so, as the customs authorities in Milan are very slow in getting the baggage through, and the inner custom-house of the city, called the octroi, has also a right of search for forbidden things which is, however, hardly ever exercised. You need not be afraid to entrust your keys to the porter, if he belongs to one of the big hotels, as their possession is practically a formality, and they are never used but to satisfy the octroi; he produces them and declares that all is well. I take it then that you are safely landed at your hotel, have had a good wash (very needful after a long journey on the dirty Italian lines), and that you are quite ready for dinner.

Don't go out, let me suggest to you, unless it happens to be a clear moonlight night, but just rest and start your experience in Milan after a good dinner and a comfortable night, so that you may bring an easy mind to bear upon what you have, under my guidance, to see in the city.

If it does happen to be a clear bright night, then take a short stroll to see the cathedral after dinner, as by moonlight or golden evening sunlight it is more lovely than under any other circumstances, and I would like you to see the building at its most beautiful moment, and to commence well in Milan.

You are hardly likely to see the Duomo in the clear frosty air when it is lightly flecked with snow. That is its loveliest aspect, but in the golden evening glow of autumn, or under the cold silvery whiteness of the moon, it is wonderfully fine, and if you have the chance to commence with this sight, do not miss it.

The next morning it is well to commence seeing Milan by visiting the Church of San Lorenzo, and to do this you must pass the cathedral.

I am not going to be so foolish as to tell you

THE DUOMO.

not to look up at it as you pass, but don't waste time now in seeing it, but just go on to the church I have named. One thing you will quickly find out in Milan. The cathedral is the centre of it, and from the cathedral you can go almost anywhere by electric trams. I do not like them, for they are not lovely things, and by night they remind us of great moving demons mercilessly ready to run you down, but they are very convenient and a great help to the tired pedestrian. From the front of the Duomo take a tram marked "Porta Ticino," and stop at the Church of San Lorenzo.

Here right in the middle of the street stand sixteen giant **columns, made of white marble, and going back to perhaps the third century. They form one of the most impressive sights to be seen in Milan, and I want you to stand still and think for a moment of what they mean.

Milan, the ancient Mediolanum, was the second city in importance in Roman Italy, second only to Rome, and rich in all the dignity and beauty of a great imperial city. It had been founded by the Gauls, but became

Roman in 222 B. C., and in the fourth and fifth century had grown into a vast, populous, and magnificent city. You will, however, find very little of this magnificence remaining, as you wander through the place, and the reason may be told here.

The city has been besieged over and over again. It is said to have been attacked fifty times; and attracted by its position, its riches, and its magnificence, its enemies have been numerous and powerful. Attila, king of the Huns, sacked it in 452, and the Goths in 493. It was again conquered by Rome, but again, in 539, retaken by the Goths, and at that time almost entirely burnt and destroyed. Again and again after that it was captured by the Lombards, the Franks, and the Huns, and so injured by warfare until hardly anything remained of the old Roman city; and yet it rose again, until, in 1162, it was almost wholly destroyed by the Emperor Frederick Barbarossa.

Then for some five years there was once more no Milan, only a few churches, and a dismal heap of ruins deserted of all their popu-

lation; and the power and pride of the great city seemed crushed for ever.

Five years afterwards, however, Milan suddenly rose once more into existence, commencing its new life on April 27, 1167. At once attacking its old enemy, the Emperor, it demolished his castle of Trezzo, which contained his treasure.

The recuperative power of the citizens of Milan was amply proved; once again the city became powerful and practically independent, and from 1237 commenced the rule of certain great Milanese families, who by their own prowess and determination, their wisdom and their wealth, became by the will of the people the rulers over the city.

To them I will refer later on, but these few lines will suffice to chronicle the troubles of early Milan and its sufferings at the hands of its enemies.

You will now, I think, realize why it is that of this splendid Roman city practically only this portico of columns remains, and also why it is that in our journey round Milan we have to bear in mind its constant warfare, its con-

tinual sieges, and the changes that happened in the city under its different governments.

It is not known for certain to what building these columns were attached. They are said to be part of some magnificent baths, and the church near at hand to have formed an entrance hall to the same *thermæ*. They are, by some antiquaries, said to belong to an Imperial Palace, but to what building they actually were attached does not very much matter. There they stand, impressive in their solemn grandeur. The flood of warfare has rolled around them; carnage, the sword, fire, and pestilence have worked their wicked will on all the city; but the gigantic columns, built by that wonderful nation that ruled the world and proudly boasted of its perpetual life, stand as if to enforce the truth of the boast, and to bid defiance to all time. Even the brick-work, so cunningly built of fine, small, red bricks so carefully fitted and laid, has remained, and it crowns these marble columns and forms two delightful archways, one at each end of the colonnade. The grim old iron-bound columns bravely rear their heads in the midst of all the bustle and life of the street, and speak of the

wonders they have seen while generations have passed away. They are a great proof of the genius of Rome. Her work was built to endure. It faced the world proudly and it still faces it, but even in Rome itself you will hardly find a more emphatic contrast between the dignity of the old nation and the trivial passing life of the present century than you will see in these proud old columns in the Corso Ticinese.

Now enter the church and ask for the Chapel of St. Aquilinus, which for a few pence will be unlocked for you; and there on the right, as you enter, is a large stone tomb which will at once attract your attention.

It is the *Tomb of Ataulphus, king of the Goths, brother-in-law and successor to Alaric. He married the daughter of Theodosius the Great, in whose face St. Ambrose shut the famous gates. You will see the tomb of his wife, Galla Placidia, when you go to Ravenna.

This is probably the first of those great Byzantine stone tombs, of which there are so many at Ravenna, that you have come across in your travels; so mark it well.

It is sufficiently Roman to be huge, impor-

tant, and massive; but it is Gothic in its great corner cusps, and in its decoration it is Christian. You will note on it the symbol of the Cross, upon which a dove is descending, and the two lambs standing below; and then you will mark the twisted columns in the centre and the charming Runic decorations in between. The shape of the lid of the tomb is that of the cornice decoration over the columns carved upon it, and although there is no display of decoration on the tomb, yet all the work is well done, and the effect is that of greatness and power.

In St. Ambrose there is another tomb resembling this one, and there are many at Ravenna; but here it stands to symbolize the conquest of Paganism by Christianity, and the early days of the Christian faith.

Now look up and you will see more early Christian work. On the right of the altar is a *mosaic representing Our Lord and His Apostles, and below His feet is to be seen a river of clear water admirably represented.

On the left is a much richer coloured mosaic of the Sacrifice of Isaac, mystically representing the Crucifixion, and the Shepherds and

their Flocks, mystically representing the Church; both these mosaics are about fifth or early sixth century work. We are probably standing within one of the inner rooms of the Roman *thermæ,* and we can see that it has been converted into a Christian temple, and decorated by Christian hands with religious symbols; so here we again see Paganism giving place to the new faith.

Return and enter the church, as there is nothing else in this chapel of importance; and let me here remind you that my purpose is not to show you everything a building contains, such as you will be told in Murray or Baedeker, but to point out what seem to me to be the important things for you to look at, in order that you may understand somewhat of the growth of the city.

The church will remind you of the Pantheon at Rome, and it will certainly recall the idea of a Roman temple. Probably on this site, and somewhat of this style, there was once a Roman building, and most likely the colonnade facing you belonged to it. But the present church was built in the sixteenth century, upon the lines of a far older building, and very

734

much like San Vitale at Ravenna; and probably this earlier building was a Roman one converted to Christian uses, as was the Pantheon.

Remains of the Gothic alteration of the church can yet be seen in the Runic stones upon some of the columns near the chapel that contains the tomb.

Now dismiss the historical evolution for a few moments from your mind, and examine the treasures in the church, bearing in mind that, although we may gradually work our way through history, by examining building after building, it will not be wise to neglect the treasures each building contains, even though they may not concern our immediate purpose, and it would waste our time to return again to this church after seeing others.

Close to the door of the St. Aquilinus Chapel is a fine slab from a tomb. It is quite out of place where it is. It ought to be on the floor (only if put there it would soon be injured), but here on this wall it presents an unfortunate appearance. It marks the tomb of Antonio del Conte, and the dear old man should be comfortably lying flat on the ground,

his head upon his pillow, instead of being placed upright on a wall.

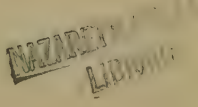
The slab is a good one, of 1347, and marks an early low-relief sculpture, in which can be found earnest searchings after truth, and a brave attempt to represent the human figure as it is. Donatello's work is but the development of this.

You will find a florid and over-rich pietra-dura pulpit in the church, and behind the high altar you will see a charming monument in a little chapel, which Gaspare Visconti, out of love and affection, erected to the memory of one Giovanni Conti in 1538.

Here you have an impressive monument of a reclining warrior, holding his sword and resting his head upon his hand. It is a beautiful piece of Renaissance work.

You will pass another good tomb as you leave the chapel; it is a plain one of red and yellow marble, but for whom it was erected is not now known.

Stop and look at the fresco, on the wall near the pulpit, recently uncovered. It represents the evident attempt of some scholar of Leonardo's to copy his master's famous work; and



for that reason is important in the history of art, and shows us what enthusiasm was kindled by that great Cenacolo.

There is nothing more for you to look at in San Lorenzo, but, as you leave the church, you will surely gaze yet again at the great stone columns, that so splendidly represent Imperial Rome in her splendour.

It will be well now to walk a little further down the street to the rebuilt Porta Ticinese, because near to it you will see the little canal that runs nearly round the very centre of Milan. It marks the size of Milan in 1167, when, as I have already told you, the city started afresh from its ashes; and on the banks of this canal were the mediæval fortifications. In the sixteenth century the Visconti rulers built a great deal outside of these fortifications, enlarging their city enormously. To the district just on the other side of this canal they gave the name of Cittadella, and the district still is called by that designation. The central arch only of the gate under which we stand is old; the rest was rebuilt on the old lines in 1861. Pass through the gate and look up at the other side of the gateway, and you will yet

SAN EUSTORGIO.

see the mediæval relief of the Madonna and Saints, which was to be the first sight of the traveller entering the city.

You are not far from the Church of San Eustorgio, and perhaps it will be well for you to walk on down the street and visit this church, even though it comes a little out of place in strict chronological order.

It is on the same side of the street as was San Lorenzo, and you will reach it in a few minutes.

I have already pointed out to you the canal, and, therefore, you will realize what is meant when I say that this church was without the walls of early Milan.

Its position saved it, as it was one of the very few buildings that escaped Frederick Barbarossa.

For many hundreds of years it held the chief treasures of Milan, the bones of the Three Kings, which were presented to Archbishop Eustorgius, who lived in A. D. 300, by the Emperor Constantine.

Eustorgius had made for them a huge * stone sarcophagus, which you will see if you

walk up the church on the right, to the chapel, parallel with the high altar.

It is a coffer, like the tomb you have just seen, but far larger, and is quite plain, and without any decoration whatever. Upon it, in deeply cut, plain letters, are the words "Sepulcrum Trium Magorum."

When the emperor came up against Milan, the relics were removed to a place of greater safety within the city; but when Milan fell, they were the spoil of the emperor, and he gave them over to Archbishop Rinaldus of Cologne, who carried them off to his city, where they are at the present time.

The scene of the Adoration of the Kings has always been a favourite one with Lombard artists, and they have been proud that relics of such importance rested in their city for eight hundred years.

The extreme antiquity of the church in which we now stand is not only testified by this great stone coffer, which goes back to, say, 315, but also by the big round columns that support the roof, and which have remained, although the church was rebuilt in 1227, and restored most grievously in 1865.

It is, however, in monuments of the fourteenth and fifteenth centuries that this church is so rich, and I would recommend you to go straight away behind the high altar, underneath the elevated choir, through two pairs of iron gates, which the "custode" will readily unlock, to see the chief treasure of the church.

Even though our talk has hitherto been on ancient Roman work, I want you to realize the moving spirit of the Renaissance, which had such vast influence in Milan, and which may be summed up as an idea to make everything in life beautiful. You should also understand that, under the rule of the Visconti and of the Sforza, art in Milan was at its highest level. The rulers of each of these great families loved to gather around them the most eminent craftsmen, and set them to work to paint or carve, to build or decorate; and then lavished their finest work upon palace, church, and castle. The example the rulers set was followed by those under them. Every one strove to encourage art, to make life lovely, and to urge artists and craftsmen to produce work finer than the world had yet seen.

Here in this **Portinari Chapel we have a

building, perfect in design and in proportion, erected at almost lavish cost for a noble Florentine, who was treasurer for the ruler Ludovico Moro, and who was a member of that important Portinari family who loved, as we have seen at Florence (Hospital of St. Maria Nuova), to patronize art.

Michelozzo was the architect, and he has carried out a delightful idea. The chapel is small but exquisite; the proportions of it are true; the carving on the pilasters and columns rich and deep; and the frieze of singing angels, and the lower border (equally fine) of cherubs' heads, which stand out in low relief high up above your heads and all around the wall, are delightful.

Finer still, however, is the gem which this casket was built to contain. Pigello dei Portinari, whose portrait hangs on the right wall of his chapel, desired not only to found a family chapel, where perpetual thought of him might be preserved, not alone to commission Michelozzo to build a perfect building, but also, and perhaps above all, to make a fitting resting-place for the tomb of St. Peter Martyr, which had been carved by Balduccio of

CHAPEL OF ST. PETER MARTYR, SAN EUSTORGIO.

Pisa a hundred and thirty years before, and which originally, it is said, stood in the church.

Do not hurry over this monument; walk carefully around it, study its details, and then you will understand how great were the masters of the fourteenth century.

Balduccio's work is rare, and, judging from the merit of this magnificent tomb, he could not have executed many works of like importance.

Notice particularly the eight female figures, which, according to quaint Lombard mysticism, portray the four Cardinal and the four Theological virtues. Their names are above their heads on the columns near to which they stand. Look at Charity hugging the two poor children to her breast; Faith with the Chalice and Cross; Hope looking upward and holding a cornucopia of fresh young flowers; and Obedience bearing the yoke and holding the book of the Gospels.

Come then round to the front, and see Justice crowned bearing the balance, part of which, like part of Faith's cross, has been broken away; then comes Temperance, pouring water from an urn; Fortitude, bearing

what at first you may take to be a basket, but which, on closer investigation, you will find to be a city built upon a rock in the centre of a rolling sea, and upon which the four winds of heaven are blowing their fiercest; and finally Prudence, with a triple face, looking at the present, the past, and the future.

Then look at all the representations of the miracles of the saint carved around the coffin, and notice the figures of the Doctors of the Church, St. Jerome, St. Ambrose, St. Augustine, and St. Gregory, with St. Thomas and St. Eustorgius who stand by; and finally look up to the temple on the top, where are seated the Madonna and Child between St. Dominic and St. Peter Martyr.

The church was a Dominican one and is still served by those friars.

It therefore fittingly contains the tomb of the great saint and martyr of the Order, and few tombs could so well represent the spirit and work of the age. The marble is almost the colour of ivory and closely resembles it; and the carving might almost be in ivory, it is so delicate, so sharp, and so well undercut. Notice how full it is of detail, how carefully

each face is wrought, and how fine is the finish given to hands and features.

Of its kind, you will find nothing finer in Italy, nothing more representative of the desire to do all as well as the craftsman could do it, and to work for all time.

You can look at the pulpit from which the saint preached, you can recall his fulminations against sin, and his strenuous effort to stamp out heresy by the mediæval plan of persecution; but the monument to his memory is here, and the name of St. Peter Martyr, or the very name of the great Order that he so embellished, should recall to your memory the lovely tomb in the Portinari Chapel.

Look at the splendid lamps Michelozzo designed for this chapel, and the tall bronze chandeliers that he wrought so well. Examine carefully the inner wrought-iron gate, which is also attributed to him, but do not waste time over the frescoes, which are not by Foppa (whose work is in the entrance chapel close by); and even if they were, you will see better and more characteristic work by Foppa later on.

This is not, however, the only fine tomb to

be seen in this church, although it is by far the finest; but in the smaller chapels on the right of the entrance you will find others that are well worth your consideration. In the first chapel is a monument to Stephano Brivio, whose portrait was painted by Ambrogio de' Predis, and the portrait of whose brother by the same artist you will presently find in Poldi-Pezzoli picture-gallery.

This is a monument of 1485 attributed to Bramante, the celebrated architect, from whom some say Piero della Francesca learned. It is of very pretty, delicate floral work, and quite characteristic of the period which the Italians term cinque-cento.

A little farther up the church are three Visconti tombs. In the fourth chapel, one to Stefano Visconti, 1327, and in the sixth, a tomb to Gasparo Visconti and his wife Agnes.

This Gasparo was connected with English history, as he came over to England to the court of Edward III. no less than five times, bent on making matrimonial arrangements between the children of that king and members of the Visconti house. He received two English orders, one of them being that of the

INTERIOR OF SAN EUSTORGIO.

Garter, and very faintly you can yet trace the badge of this order encircling his arms, but for the most part the arms have been so injured that they are indecipherable.

The reliefs on Gasparo's tomb represent the Adoration of the Magi, a fitting subject for a tomb in this church, and that opposite on his wife's is the Coronation of Mary. These two are fifteenth-century tombs, erected, as you will see, a little earlier than the one in the first chapel, and a hundred years later than the one in the Portinari Chapel. The relief work is more minute and searching than in the earlier tombs, and the spiral columns are grander and bolder. The lions on which the columns rest are characteristic of the fifteenth century. You will see them in the porches of churches and cathedrals erected at that time.

Now look round the church generally, and walk up on the raised choir, under which you went to reach the Portinari Chapel, by a door which you will find at the back of the high altar.

Here you will see the stalls of the friars arranged so that they may sing the daily offices in community, and here it was that the first

great tribunal against heresy, called the Holy Inquisition, sat.

Remember you are in a Dominican church, and that this Order was the philosophic and learned Order. It was the guardian of the doctrines of the Church, preserved their purity, protected the Church from schisms, and extirpated heresy. You are standing in one of the holiest churches of the Order, that in which St. Peter Martyr preached, and where, in 1253, he was buried. Only thirteen years after his death he was canonized, and you will often see him depicted in pictures intended for Dominican churches. His great tomb was erected about eighty years after his death, but his bones have always lain in this church, and are, we may suppose, here still.

CHAPTER II.

SAN AMBROGIO AND THE PALLIOTTO

AFTER seeing San Eustorgio please retrace your steps, not only chronologically, but also actually, and pass to quite another part of Milan to visit San Ambrogio.

Go back to the Duomo and take a tram for Porta Magenta, and tell the man to put you down near to San Ambrogio. He will set you down two minutes' walk from the church, which is on a side street to the right, leading off the Corso Magenta. This is not the shortest way to reach the church, but I take it you do not know your way about Milan, and also desire to save time, and you will do so by using these convenient electric trams.

Now at San Ambrogio, there is a great deal to see, and it is better to start fresh in the morning to see it, and give up a considerable time to your task.

Put some money in your pocket, for it will cost you five lire to see the **Palliotto, or altar front, and another two or three lire if you can persuade the custode to open the shrine to see the body of St. Ambrose.

These are extras to the ordinary expenditure, but you must not grudge the first one especially, as the Palliotto is one of the greatest things in Europe, and you should certainly see it.

As you near the church, look out under the lime-trees on the right, as you enter, for a solitary Roman column, the only other important record of Roman Milan that we shall see. No one can say to what building it originally belonged, nor why in early days it was left standing here in solitary dignity, but the Lombard kings recognized its symbolic character, and deeming themselves the successors of ancient Rome, took their coronation oaths under the shadow of this column ere they proceeded into San Ambrogio to be crowned.

The trust between monarch and people was here formulated and sworn to, and then the Church ratified it, and gave full power to the

monarch in its coronation service in the adjacent church.

San Ambrogio is a church founded by St. Ambrose himself when Bishop of Milan, and dedicated by him, not to himself as you may believe, but to two saints — St. Gervasius and St. Protasius — who were martyred, in A. D. 67, by order of the Emperor Nero. Of the Church of St. Ambrose nothing remains; but the building we now see goes back to the time of another Bishop of Milan, Aspertus, who lived about 870, and who built this important church. Of course it has been repaired and restored, but when, in 1631, Cardinal Federigo Borromeo, who was titular cardinal of this church and Archbishop of Milan, and whose house you will see presently, employed Richini, the architect, to repair it, he gave him the most inflexible instructions to do as little as possible, and to alter no feature whatever of the ancient edifice.

Practically it is an ancient Christian church of the ninth century, with many of its leading features and much of its beauty intact. First of all notice the courtyard, or atrium, into which we must pass ere we gain the door of

the church, and which has an arcade on all sides. This was the entrance beyond which those persons called catechumens, who were not yet baptized but still under instruction, were not allowed to pass.

Many of the early converts were but pagans in their ideas and thoughts, even when under instruction, and while it was considered fitting that they should see the gorgeous ceremonial of the mysteries of faith and have all its meaning explained to them, yet they were not, until baptized, in a fit state to enter the sacred edifice and be present at the Mass.

The Catholic Church still retains the same doctrine and practice, as may easily be seen at the baptism of a child, when the first part of the service takes place in the porch, and then the child or its sponsors, holding to the stole of the priest, are led by him into the church.

All around this atrium will be seen Christian memorials, altars, sarcophagi, monumental inscriptions, tombs, and broken fragments from the older church, together with one of those fine great stone coffins of the Gothic period. There are bits of the original fresco-work still to be seen on the walls.

Here, in the early centuries of the history of the Church, were assembled the converts from heathenism, young and old, and the bishops and priests of the Church instructed them in the path of Christianity, and prepared many of them, and themselves at the same time, for the crown of martyrdom.

You will remark as you stand in this atrium, upon the beauty of the five pointed arches which form the west wall of the church, the central lancet being the highest, and the others on either side lower in proportion; and you will see the gallery formed across the porch from which some eminent ecclesiastic could address the crowd below.

Now, coming nearer, you will notice over the left doorway a rough relief of about the ninth or early tenth century, representing a martyr between two extraordinary lions, and remember how often the same fate must have overtaken those who listened to the preaching here.

Inside the church the effect is still early, plain, severe Lombard style, although the round arches of brick-work are not fifty years old, but have been built in facsimile of those

in the original edifice which in the thirteenth century were spoiled by alteration. To realize completely the character of the ancient church, enter the choir, which is surrounded by an original marble screen, pass round and behind the high altar (which, you will see, stands away from any wall, clear of all adjacent stone-work, as it should in a basilica), and ascending the steps to the upper choir, go to its extreme end, and there you will find the marble *chair of St. Ambrose.

Here sat the great Archbishop, in this very chair, in synod surrounded by the bishops of the other northern sees who were his suffragans in his great archdiocese, which stretched from the Engadine to the Gulf of Genoa. Eighteen bishops held the various sees, and paid fealty to the archbishop, but their seats are not here, as, when the new arrangement of the diocese came into force in 1580, the church ceased to be used for synods, and became a capitular one. The present stalls of Flanders-work were built for the chapter.

The archbishop's chair, however, still remained, and I have seen the present occupant of the see of Milan seated in the midst of his

INTERIOR OF SAN AMBROGIO.

clergy in the very chair occupied a thousand years ago by his saintly predecessor.

Now look up at the roof of this choir and you will see a magnificent *mosaic upon a gold ground glowing in gorgeous splendour, which on a sunny day is like a sheet of molten metal worked with jewels.

Our Lord is in the centre and around Him are five saints — Saints Protasius, Gervasius, Satirus, Marcellina, and Candida, all martyrs; together with symbolic figures of two cities — Milan, the see of St. Ambrose, and Tours, because St. Ambrose was said to have been present in a vision at the death and funeral of St. Martin, the generous bishop of that city. Notice the fact that the inscription on this mosaic is partly in Greek and partly in Latin, as the amalgamation of the empires and their power was at that period taking place, and the rule was passing to Byzantium from Rome.

We shall then turn down the steps again to the high altar, and it is well to realize how important is the spot on which this altar stands.

Here St. Ambrose baptized St. Augustine; here the Lombard kings were crowned, from

888 down to nearly 1500; and under our feet is the body of the saint himself.

Even yet there is an older civilization marked here, for the *four columns of red porphyry that surround the canopy over the altar, and the two lovely pink ones in the corner of the choir, are of greater antiquity, and are said to have come from a temple of Jupiter that stood in the Corso Magenta, and to have been presented by the emperor to St. Ambrose as trophies with which to build the altar in his church.

Up above the altar is an archaic gilt relief of Christ between St. Ambrose and St. Peter, which must be dated soon after the death of the archbishop, but the greatest sight in St. Ambrose is the altar itself.

It will be well for you, so soon as you enter the church, to seek out the custode, or one of the priests, and tell him that you wish to see the **Palliotto, and are prepared to pay the fee of five lire.

You must not go on a Sunday, or the altar will be in use all the morning, and it is possible that even on an ordinary day you may find the high altar needed for Mass. But this is not

very likely to be the case, unless you have hit upon one of the great festivals, and probably very soon your wishes will be gratified.

If, however, it is a festival, you will be sure to be able to see the Palliotto after midday, and you may quietly walk round the church, or leave it for awhile, and go up to see the Cenacolo, and then return a little later on.

The whole of the high altar is encased in hard steel, forming one huge safe, which is unlocked by twelve keys, opening six massive doors, and revealing one of the grandest pieces of mediæval work in Europe. The Palliotto was made a thousand years ago, actually about 835, to the order of Archbishop Angilbertus II. by a craftsman named "Wolvinus," who signed his work and called himself "Magister Phaber" or Master Smith.

A great master indeed he was, and a glorious piece of workmanship is before us.

The front is entirely of plates of gold, save the top and bottom mouldings, which are silver; and it is divided off into three great sections, and these again into smaller ones. Each division is bordered with an exquisite flat border, into which are set splendid uncut

precious jewels separated one from the other by even more precious pieces of enamel-work of pure and lovely colour.

Mark in the border of the great sections the green ground, with pure blue and white oval ornaments, and notice how translucent and how even is the enamel, and how perfectly it is preserved.

Notice how in the side borders violet takes the place of green, and mark the green and gold enamel of the central panel. Look at the setting of each stone, and all the chain-work wrought around them, dividing panel from panel, and then go carefully over the panels of the front one by one.

In the very middle is our Lord, and around Him the twelve Apostles in groups of three each, and the four mystical figures which are used to symbolize the Evangelists.

Then in the side panels of the front are twelve scenes from the life of our Lord, of which the most marked are the Annunciation, the Presentation, the Crucifixion, and the Resurrection.

All are, of course, treated in a very simple and somewhat grotesque manner, but the work

throughout is marked by great reverence, and by the most scrupulous adherence in all its details to the Bible story. Every panel is beaten out in gold, set into its place, and decorated with the gorgeous enamels and jewels.

Go round now to the back, and here you will find silver plates instead of gold, but just the same beauty of workmanship, and certain special features different from the front.

You will notice the name of the goldsmith who did the work proudly recorded as it deserved to be —

WOLVINV MAGIST PHABER

and also the facts duly engraved into the plate of silver that it was made for Archbishop Angilbertus and in honour of St. Ambrose.

It is also interesting to remark that there are upon this back *eight little circles of enamel, representing heads of female saints, each a little different from the other, and surrounded by circles of white dots; and that these little medallions, each about the size of a penny, are attached to the Palliotto by gold settings and are each surrounded by a twisted gold chain.

My own impression is that these are more ancient than any other part of the Palliotto, and were done before the time of Wolvinus, and attached by him to his work. The drawing of the faces is more archaic than the rest of the work, the enamelling rather coarser, and in these eight medallions, I believe, we have some of the earliest enamel-work now existing. Probably they are Celtic and possibly even Irish. The archbishop came from the north of Gaul, and he may have possessed these eight enamel plaques, presented to him perhaps by some Celtic ruler as very precious things, and from them he may have suggested the entire work to the clever craftsman who carried it out.

The scenes on this back mostly relate to St. Ambrose. In the very centre are the two archangels, St. Michael and St. Gabriel. Another pair of panels represent St. Ambrose blessing the archbishop, who is termed DOMINVS in the inscription, and the master smith Wolvinus, and then we commence the scenes from the life of St. Ambrose.

There is the story of the bees swarming around him when he was asleep at Arles; there

is his military position commanding certain provinces in Italy; there is his selection as archbishop by the popular cry, and his flight to escape the responsible position. Then follows his baptism, which in his case followed his election to the see, and then his consecration.

Two scenes depict his miraculous presence as in a vision at the death and funeral of St. Martin of Tours; one depicts him preaching when the angels aid his eloquence and supply words for him to use. In another he is healing the lame; then comes the scene where he has a personal vision of Christ; and then follows his reception of the last sacrament and his death.

The two ends of the Palliotto are worked in the same way, and represent angels, apostles, and martyrs, and everywhere is this wonderful, brilliant, imperishable enamel, and the lavish use of pearls, precious stones, and coral.

So carefully is the work done that we can quite realize the ceremonial dress of the period, the use of the pallium and crozier, and the very ceremonials of the Mass and of anointing and of consecration. Therefore this Palliotto is not only a gorgeous piece of craftsmanship, as

I am sure you will acknowledge, and one carried out with infinite skill and an exquisite sense of colour, but also a document of the ninth century that cannot deceive, and which it is impossible to misread.

Underneath this altar, in a crypt, is preserved the * body of the saint, and if you can persuade the custode to unlock the shrine, you will see a rich piece of ornamental silver-work in which rest the bones of the two saints to whom the church is dedicated, and St. Ambrose between them.

There is splendid mediæval needlework to be seen in some of the vestments which clothe the dry bones, and part of the ornaments that are upon the vestment of St. Ambrose are as early as his time, and probably therefore were actually worn by him.

Having looked at this shrine, and perhaps also examined a fine silver pax in the sacristy given by one of the Visconti to the church, and representing the head of Christ, with two angels, and adorned with the Visconti arms, you will be ready to go round the church.

First, walk up to the right aisle, noticing the following items: —

An ancient relief of an archbishop (called St. Ambrose, but probably not representing him at all) in a circle, wearing the pallium and pontifical vestments, and giving the benediction; the early sarcophagus of Bishop Aspertus; the frescoes of Gaudenzio Ferrari in the side entrance (or first recess), in which the artist's strenuous work in the drawing of the limbs can be appreciated, and the sad sweetness of his Pieta noticed. (The frescoes attributed to Luini in this recess must not be accepted as the master's own work.)

Continuing you may just glance at some effective decoration by Lanini in the sixth chapel, — two scenes from the life of St. George, and some surrounding representations of children and flowers; and then you will pass into the chapel of San Satiro, which opens out of this aisle.

Pass right through the outer chapel, turn to the left, and you will enter a very curious * ancient little chapel, on whose walls are some mosaics of the saints, who were commemorated in this church specially, but who are there depicted as martyrs only, not designated as saints, nor crowned with the halo of dis-

tinction. The altar of this chapel is ornamented with a very early piece of relief work in marble, but on the left of it is a curious piece of mosaic, representing a white animal, that came from the original Christian Church here, and is one of the oldest things in San Ambrogio, perhaps going back to the fourth century. It is rough and bold, but very effective, and is an interesting example of how these earliest Christian churches were decorated. The screen of this little chapel also belongs to the period of St. Ambrose, or about that time, and beneath the altar is a plain vaulted contemporary crypt.

Now go under the raised choir, and near to the sacristy door you will find two pictures, one by an old Lombard artist, very possibly Foppa, representing the Madonna and Child with St. Ambrose and St. Jerome; and one also of a Madonna and Child (opposite to it) with St. Joachim and St. John Baptist, which is very likely the work of Luini.

Pass down that side to the pulpit, which is of very early Lombard work, and encloses beneath it a Christian tomb, with Christian emblems carved upon it. At the back of the

pulpit is a very curious representation of an Agape, or Love Feast.

In the pulpit is a curious Byzantine bronze eagle, with a figure of Our Lord, used as a lectern.

The two objects which you will see in the nave surmounting granite columns are curious but not beautiful.

One is said to be a copy of the serpent made by Moses, but is considered by authorities to be an emblem or talisman of the fourth century, which, in 1005, was presented to this church as a religious symbol by the Byzantine emperor, and has been here ever since.

The bronze cross opposite to it is said to have been given at the same time, but is six hundred years later in date than the talisman.

The baptistery, which you will pass last, has a fresco in it attributed to Luini, which, however, only belongs to his school.

As you leave this interesting church, look up at the folding doors, and at the top of each of them, enclosed behind iron-work, you will see two small panels. These panels are said to be of cypress wood, and to be a part of the famous doors that St. Ambrose closed in the

face of the great Emperor Theodosius, after he had allowed his Gothic mercenaries to massacre the helpless inhabitants of Thessalonica in 390.

There had been an insurrection in the place, and, in the tumult, one of the imperial officers, Botheric, had been killed. This so enraged the emperor that he ordered a massacre of all the inhabitants at once, and the Gothic soldiers killed some seven thousand of the people in a few hours.

St. Ambrose, full of indignation, rebuked the emperor, and, on his approaching the church to attend the Mass, closed the doors in his face, and refused to allow Theodosius to enter the church whilst his hands were stained with innocent blood.

The doors which were closed by the bishop were not in this church in which we stand, however, but were the doors of the Church of San Vittore in Corpo, at that time called the Basilica Portiana, and standing outside the walls. But when that church was rebuilt, the portions of the doors that we now see were brought away from it and were let into the doors of the Church of San Ambrogio as the

most fitting place in which they could be preserved.

You can walk round presently, if you like, and see the site upon which the celebrated rebuff took place, but you will not find anything to remind you of the scene, as the present Church of San Vittore was built in 1560, and, although very gorgeous and splendid in its interior, has retained nothing of the ancient edifice that once stood upon the site. There is a beautiful chapel on the right (the sixth), with fine black marble columns and tombs of the Arese family, and there is a good screen of iron and bronze work. But that is all, and we have nothing left that will help us to conjure up in our memory the scene that took place at the doors.

We can, however, picture the great bishop, clad in his episcopal robes, wearing a rich cope and mitre, standing before the church, and at the risk of his life rebuking the emperor, who, at the head of his stately retinue and in all the pomp of his imperial splendour, sought to enter the church. We can also picture the completing scene of the drama, eight months afterwards, when the emperor, having done

penance, was absolved at the same doors, and in the garb of a penitent entered the church, followed by his wondering court and people; and can so appreciate the power that was exercised by the courageous bishop, who dared rebuke the then ruler of the world, and was respected by him for so unflinchingly doing his duty.

CHAPTER III.

THE VISCONTI INFLUENCE — THE DUOMO

THE next place to which I am going to direct your attention has to do with the period to which I have already referred, that of the independent rulers of the city in Renaissance times.

The succession of these rulers you must make quite clear in your minds, ere you start to look at any of the buildings which Milan owes to their genius or encouragement, and ere you consider the period of the greatest splendour of the city.

First of all there is the great general, Pagano della Torre, who in 1237 saved the inhabitants from extinction at the hands of Frederick II., by rallying the army and defeating a wing of the army of the emperor. He was hailed as the saviour of the city, and called by the citizens to the office of "podesta," which he occupied until 1241.

In his hands the city first took the democratic line that has from time to time distinguished it, by establishing a property tax for its sustenance that should fall equally upon all citizens, rich or poor; and this very tax was the ultimate cause of the downfall of the Torriani family, as it brought about the enmity of the noble families, who resented it as an attack upon their privileges. However, from 1241 till 1277, the Torriani provided the rulers of Milan, first as "podestas" and then as "signori," and, besides Pagano, three other members of the family held the supreme power.

Then came the turn of the Viscontis. Otho Visconti, Archbishop of Milan, a very warlike prelate, the head of the family and the bitter opponent of the Torriani, defeated the last Torriani ruler at the battle of Desio, became lord of the city, and founded the great house that for several generations ruled over the fortunes of Milan. From 1262 to 1447, with a very short interregnum of eight years, the Visconti ruled, giving twelve lords to Milan.

Then there was the reaction and a republic was proclaimed, which only lasted for three years; and in 1450 we find another family com-

ing to the fore. Filippo Maria Visconti, who reigned from 1412 to 1447 as sole Duke of Milan, was the last male of the family, but his only child, Bianca, had married Francesco Sforza, and he by right of conquest, although claiming the throne also by right of heirship to Filippo, became Duke of Milan in 1450.

From that time down to 1535 the Sforza family ruled over Milan, but during that time, there were certain intervals in which their power was interrupted. From 1500 till 1512, for example, the King of France was supreme in the city, and again, after 1515 up to 1522. But excluding these intervals, the throne of the dukedom was held by the Sforzas. The house ended with the death of Francesco in 1535, and from that time down to 1714 Milan was a dependence of the Spanish crown. Into its later history we have no cause to inquire. It will be seen, therefore, that between the year 1237 and the year 1535, we have to do with a government that was in the hands of three great Milanese families; and the question arises as to what we have to look at in Milan that concerns these three families.

Of the Torriani, practically nothing, as the

rulers of this family were warriors rather than scholars, and the time had not yet come when each succeeding ruler tried to exceed his predecessor in building some great edifice or starting some charitable or religious foundation.

Of the Visconti, there is very much, and notably the **Duomo, to which we will now bend our steps.

Gian Galeazzo Visconti laid the foundation-stone of this great edifice. In 1349, Giovanni had been the reigning duke, and in that year he died, leaving the sovereignty to his three nephews, Matteo, Galeazzo, and Barnabo. Matteo was killed in 1355 by his brothers, who then divided the Milanese territory between them, Barnabo reigning in Milan and Galeazzo in Pavia. Galeazzo died in 1378, leaving a son, Gian Galeazzo, who seized the person of his uncle Barnabo, imprisoned him, and made himself the sole lord of Milan, and obtained from the emperor the title of duke, which he was the first person in the history of the city to assume.

This was the ruler who erected the present Duomo.

His father had been the wealthiest and most powerful potentate within the boundaries of what we now term Italy. He had been a great and far-seeing politician, and had aimed at supreme authority. His daughter, Violante, had been married to our own Duke of Clarence, and his son, Gian, had married a daughter of the King of France. Now, this son was upon the throne, and by the imprisonment of his uncle and his subsequent death, was master of the entire district of Milan and in command of extensive means. He resided at Pavia, which then boasted of a strongly fortified castle having within it a commodious palace, and there he formulated his plans, which aimed at the supreme power in Italy. His wealth enabled him to obtain the aid of foreign mercenary troops, whom he paid well for their services, and soon after he had succeeded to the throne he set out to conquer the neighbouring states. Gradually the cities around fell into his grasp. He conquered Verona, Ferrara, Mantua, and the country up to the very boundaries of the great Republic of Venice, and he proposed to attack Pisa, Perugia, and Florence, and would no doubt

have captured all of these had not his career been suddenly cut short by death.

It is not so much, however, by his power in arms that he will be remembered, as by his desire to beautify his city, and to found the grandest religious house that the world had yet seen. When we enter the Duomo and visit the Certosa of Pavia, which both owe their existence to him, we shall understand how grand were his ideas, and what a fine sense he had of dignity and beauty.

Very little of the cathedral could its founder have seen, as he only lived for fifteen years after he had started the work; but he endowed the building with the famous marble quarries of La Gandoglia, and consequently there was no reason for any delay in the progress of the work. Sufficient of the building was in existence in 1402 for his funeral to take place within its walls, and there the body of the founder lay for some forty years, until it was transported to the more wonderful Certosa, which also owed its existence to the same ruler. Succeeding Dukes of Milan continued to labour in the Duomo, and enriched it with many gifts,

employing upon it the finest craftsmen that could be obtained, and sparing no means to render it beautiful.

I do not expect that, unless you are a student of liturgiology or a member of the Catholic Church, you will be greatly interested in noticing the divergences that exist between the services in this cathedral and those in other churches in Italy, but it is well for me to mention that in Milan there are certain important differences in the ritual of the Mass that do not exist elsewhere, and that what is termed the Ambrosian rite is used in this city and practically nowhere else in the world. It is an earlier, simpler, sterner rite than the usual one, and its use is specially permitted on account of the attachment of the Milanese people to what is to them a national liturgy. In doctrine or in dogma there is not the slightest divergence between the Milanese and any other Catholic all the world over, but in ritual there are differences. The Ambrosian liturgy is said to have been compiled by St. Barnabas, who, according to tradition, preached in Milan; and very special importance is given in it to the feast of that

apostle. It has several Eastern attributes, and belongs to what ecclesiologists call the liturgical school of Ephesus. One of its chief characteristics is the insertion of an extra reading of Scripture in addition to the Gospel and Epistle, which is called the Prophetia, and is taken from the Old Testament. There is also a curious proclamation of silence made by the deacon before the Epistle, a lay offering of the oblations, some unusual litanies, an addition to the prayer of consecration, which closely resembles one in the Greek rite, many extra ceremonies on Palm Sunday and at Easter, which also are to be found in the Greek liturgy, and an entire change in the names and numbering of the Sundays after Pentecost in the calendar. The music is sterner and more monotonous than is usual in Catholic churches, and no instrument is ever permitted save the organ, while there are little divergences in the way in which the book of the Gospels is held, and in the shape and use of the censers, and in the manner in which the altar and clergy are censed.

All these points do not concern the faith of

the people, which is exactly the same as in all other Catholic countries, but they are of interest as being survivals of a very early Christianity, which have been allowed to remain in deference to the desire of the people.

I advise you to enter the church ere you give much attention to the outside, and believe that you will be at once struck by its great dignity. Personally I am of opinion that it is the most impressive interior in Europe, and probably Street does not overstate the case when he calls it "the grandest interior in the whole world." The enormous height of the roof accounts partly for the effect, but the fact that the giant pillars rise straight up to the vaulting of the roof without any clerestory or triforium, has more to do with the impression of grandeur that it produces than the actual height of the building. You can read all about its size in the guidebooks, but it is not my place to give you such figures.

And in one other respect you will find my pages deficient, as I cannot tell you what is to be seen on the roof of the cathedral, since I have never been on it! Every guide-

book tells you that you *must* go on to the roof, and that there only you will gain an idea as to the beauty of the building. I do not. I believe that the view on a clear day from the roof is very fine, but if you want views, stay in Switzerland, where you can see plenty. An extensive view is, no doubt, a fine thing, but it is not educational, nor has it to do with the history that I have to tell you.

If you go to the top, you will see a forest of statues carved in white marble, and affixed to every possible position upon which they can stand. Every statue is finished with a wonderful accuracy and detail, quite out of place in a figure that is to be seen from a great distance, and yet interesting, as it reveals to the spectator the desire on the part of the craftsman to do his very best in his work, and not to scamp any portion of it even although the statues were to be placed at such a height. You will also see some wonderful tracery in marble, the work of Amici of Cremona, which is of the utmost fineness and perfection, and, as I have just said, you will see the view *if* you are able to stand upright,

PORTION OF THE ROOF OF THE DUOMO.

after your long climb, and at that dizzy height, and *if* the day happens to be a fine and clear one. I am not going to recommend you to make the ascent, however, but I tell you what you will see from the summit, if you feel disposed to take the trouble to climb up the long winding stairs. For my part, I do not consider the result at all commensurate with the exertion required to climb the steep and winding dark stairs.

We will therefore examine the interior of the church.

Start from the west end on the right, and after passing the granite sarcophagus of Archbishop Aribert, who died in 1045, notice the fine tomb in red Verona marble of Otho Visconti, whom I have just mentioned as defeating the Torriani at Desio, and starting the rule of his family which was to last for so long a period.

This tomb was, of course, erected long before the present cathedral, and stood in the earlier building that occupied the same site; but curiously enough within it is buried another member of the same family, Archbishop Giovanni Visconti, who died fifty-nine

years afterwards, and who also was not only the spiritual but the temporal sovereign of the city as well.

Archbishop Otho left all his possessions to the Knights of St. John, and they employed a sculptor, Ricci, to erect this monument; but why the same tomb served for the other archbishop I cannot tell you, only that as the tomb was not completed till a long time after the death of Otho, it may have only just been ready when Giovanni died, and so have been convenient for his burial also.

A little farther on, the tomb erected by Pope Paul IV. to his two brothers is worth attention, as it is a fine piece of bronze work by Leone Leoni, a noted worker in metal; and at the entrance to the choir aisle, or ambulatory, you will see the grand tomb erected in 1538 to the memory of Carricciolo, a governor of the city during the time of the Spanish rule. It is of late work and consequently grandiose in style, but being made of black marble it is singularly impressive in effect, and deserves attention as a fine example of a monument really great because of the

ALTAR OF THE DUOMO.

skilful use of the marble, rather than by any excellence of workmanship or design.

You will find that the aisle continues all around the choir of the church, forming an ambulatory, and giving greater dignity to the altar, which stands out clear from the rest of the building.

A little beyond the black marble tomb you will perceive, let into the wall, a very early monument, bearing the sacred monogram and the A and Ω of the Greek alphabet, which is said to have an antiquity that takes it back into the ninth century, and which was evidently considered of sufficient sanctity to be mentioned in the papers relating to the building of this cathedral, and to have its present important position given to it.

You need not study the reliefs of the history of the Virgin which adorn the walls of this ambulatory, as they are not of striking importance, but continue your walk until you come to the Chapel of the Holy Sacrament, and then give some attention to the great bronze * candelabrum which stands in front of the altar upon the floor of the church, and which cannot fail to attract your notice. It

was presented to the cathedral in 1562 by a member of the Trivulzi family, about whom I shall have something to say in the next church that we visit; but, in my opinion, it was made some fifty years before that date. It is of great height, and remarkably suitable for the position that it has occupied for three hundred and fifty years, and as all the detail is cleverly worked out and admirably wrought, it is worth your attention. Notice the four dragons at the feet with their tails turned over upon themselves, and then look into the representation of hell and purgatory which are above them, and which are full of quaint humour and curious design. Higher up above your head are yet grander representations of the Adoration of the Magi, but in all of it, although the detail is so elaborate, the idea of decoration is never overlooked, and the whole huge stand is a complete piece of thoughtful design, in which the less important details are never allowed to intrude.

Close by this bronze candelabrum are two beautiful * windows, which for colour are unequalled in the building, and are in fact

almost the only ones which I can recommend you to look at or to admire.

At the bottom of the aisle you will see eight curious figures of saints, and a relief of the Virgin and Child which were originally in the old cathedral, and which go back nearly as far as the time of St. Ambrose. They also are mentioned as among the sacred things that were to be carefully guarded during the erection of this cathedral, and to be replaced in important positions in the new building, as they were originally in what is termed in contemporary documents as the "Great new Basilica of Blessed Ambrose."

One trace of Roman domination we shall find ere we finish our perambulation of the aisle, as the font which stands under a temple by Pellegrini is a porphyry bath of the period of Theodoric the Goth, and is said to have been brought from Rome to Ravenna, and then, when the Duomo was opened, given by the ruler of that far-distant city as a gift to the new cathedral.

That * porphyry bath is probably the oldest thing in this cathedral, and is perhaps even earlier than the fourth century.

Having now completed the round of the church, walk up the centre to the choir, trying to realize as you go the vast height of the building and the ingenious way in which, as I have before stated, that height is apparently increased by carrying the pillars right up to the vaulted roof. Notice the enormous girth of the columns, especially that of the four that support the cupola, and then notice that upon two of these largest pillars are grand bronze pulpits resting upon huge figures of the evangelists (represented by their symbols) and the doctors of the Church, who bend forward in order to adequately support the structure upon them. The idea of great weight is admirably conveyed in these figures. You can almost feel the strain upon the shoulders. St. Gregory, for example, bends under the burden, and the artists who designed these two pulpits, knowing how heavy they would be, have with great wisdom conveyed the fact to you, by the very pose of the supporting figures, instead of ignoring it, and setting the figures upright, as men of lesser knowledge would have done.

The pulpits were suggested by the saint, San Carlo Borromeo, who ruled over the

NAVE OF THE DUOMO.

diocese in the sixteenth century, and were commenced in his time, but were finished by his nephew, Cardinal Federigo Borromeo, who desired to complete them as a memorial to his saintly relative. They are the work of Andrea Pellizone, and are covered with reliefs, which are, however, hardly visible, owing to the darkness of the building and their great height above the spectator.

If you go down into the crypt under the high altar you will find the shrine of the saint to whom I have just referred, and within it is his body dressed in his pontifical robes, which are of great magnificence. The shrine was the gift of Philip IV. of Spain during the time when the Spaniards held dominion over Milan, and is a very rich piece of silver-work. All around the chapel are tablets of silver representing scenes from the life of the saint, and the value of the vestments with their jewels and of the profusion of silver and gold in the shrine is enormous. The light, however, is so poor that very little can be seen, and unless you happen to be in Milan in November during the octave of the commemoration of the saint, when the entire chapel is lit up, I can

hardly recommend you to pay the extra fee of five lire that is demanded in order to see the contents of this very gorgeous little shrine.

You must, however, ere you leave, go into the sacristy, as there are some fine things preserved in it that you should see.

There is a handsome ivory cup which was used at the coronation of the Emperor Otho II. in 978; there are two interesting ivory panels carved with scenes from the history of Our Lord, which belong to the Byzantine period of Roman art, and have curious Greek inscriptions upon them; there is a very beautiful *pax with exquisite figures upon it, worked by the celebrated Milanese artist, Caradosso; and there is an eighth-century enamelled cover for the book of the Gospels which came to the cathedral in 1018, and which to students of such work is of the greatest importance. There are many other silver and gold objects, notably some huge statues in silver belonging to the seventeenth century, to which, on account of their size and value, the sacristan attaches immense importance; but I have named the very important

things, and the others you can look at if you like.

The examination of the Duomo's interior is now finished, and it will be well to regard the building from its exterior.

It must not be forgotten that this building is not the result of one uniform style, but the conjunction of several, and the work of many generations. All the great Lombards had their connection with it, giving help in the way of design or suggestion, and the work, which was often stopped and interrupted, was continued from 1387 even down to 1890.

Pellegrini was to have built the west front in 1560, but instead he went to Spain to work at the Escurial, and his design was very much altered by those who followed him. Napoleon is responsible for the completion of the present front, as he pressed on the work and ordered the sale of some extensive property that had belonged to the Duomo in order to defray part of the cost. Suppressed monastic institutions provided a further considerable sum, and the balance was found by the French government of the time.

The Romanesque windows and portals

destroy the purity of the Gothic style of the church, and spoil the front, but still it is a very beautiful building, and an example of the richest possible and most florid style of Gothic architecture that can be imagined — a very garden of pinnacles, turrets, and statues.

I shall have more to say about the family of its founder when we go to the Certosa of Pavia; but ere we visit the Castello, and consider the work of the Sforza family, I wish to take you to another church and show you the tombs of a great family who occupy an intermediate position in the history of Milan between the Viscontis and the Sforzas.

Take a Porta Romana tram and ask the conductor to set you down at the Church of San Nazaro, which stands close to the street; enter at once the vestibule of the church, and rest for awhile, as you will find more to see there than in the church itself.

This plain simple building is the ** burial-place of the Trivulzi family, and I want you to appreciate the solemn and impressive dignity of the place. High up on the walls out of reach of danger or of injury, and well removed from the people who enter the church,

each in its own niche, are the great plain tombs of this family, who in the fifteenth century took so important a part in the warfare of the city.

The founder of the chapel was Gian Giacomo, Marquis of Vigevano, who was concerned in the change of dynasty after the death of Sforza when for a time France had the supreme command in Milan, ruling from 1515 to 1522, as I have already said. For a time it seemed as though, by his help, the Viscontis were coming in again, but the struggle ended in France gaining the upper hand for a time. Later on the Sforza family again gained the throne. This great warrior built this chapel and placed in it the tomb of his father, Antonio, who died in 1453, was buried in it himself, as were also his two wives, his son Niccolo, with his wife and his three children, and his other son Francesco — eight great tombs in all, as the three children occupy one tomb together. You will gain a good idea of the pride of these great families, as well as of their splendid ideas of what was sumptuous and stately, by looking at this chapel with its array of sarcophagi, each with its life-sized

figure clad in the costume or armour of the period, solemnly resting high up above your heads. I know of no assemblage of tombs in Italy, save that at Verona of the Scaligeri, that produces so fine an effect of solemn grandeur as does this assemblage of Trivulzi tombs.

The church itself does not possess any very special attractions, save that it has two quite fine Flemish windows, which were probably a gift to the church from some pious benefactor from that country, and seem curiously out of place in an Italian church; a very large, dull-coloured, powerful fresco by Lanini, executed in 1546, and representing the life of St. Catherine, which covers nearly the whole of a wall in a chapel; and a curious carved reredos in wood, which is gilt, and which represents the Adoration of the Magi.

CHAPTER IV.

THE SFORZA FAMILY — THE CASTELLO

NOW we come to the work of the Sforza family, and must make our way to their home and fortress, the Castello.

Back we go to the Duomo and take a Sempione tram, and get out at the newly restored Castello. We shall walk across the open ground in front of it, enter the fortress gate, pass by the porter without entering the National Museum, for which he offers us tickets, — and which, having to do only with the recent life of Italy as a nation, and with Garibaldi and Victor Emanuel, has no interest for us, — and continue on under another gateway, and then at the right pay our admission fee and enter the Castello.

The original building on this site, of which some small portions yet remain, was erected by Filippo Visconti, but was destroyed by the

blind fury of the people during the brief republic of which I have spoken, and which lasted from 1447 to 1450.

In 1452 Francesco Sforza, fourth Duke of Milan, commenced to rebuild it, in order, as he stated, to ornament the city, but really to overawe its people, and provide a place of security for himself and his treasure; and the work was continued by his successors in the dukedom down to 1536. Each ruler in succession resided here, and each made alterations and additions to the buildings, besides calling in the aid of the artists of the time to decorate its walls and to prepare paintings, hangings, and furniture, with which to beautify its rooms.

During the times of the Spanish and French dominion, the Castello was treated simply as a fortress, and its residential character was lost; and then, after the time of Napoleon, it was converted into barracks, and was so used down to 1893. From that year commenced the new history of the building. It passed into the hands of the municipality of Milan, and a scheme of careful restoration was at once set on foot. The most learned architects

and antiquaries of the time were called in to examine the building, and to decide whether or not its original character could be restored. For many years the process has been going on, and the result is that now, thanks to the extreme care taken in the work, very much of the original building is to be seen, and we can realize what sort of a palace it was when, in the days of Milan's greatest glory, it was the residence of Duke Ludovico il Moro, and the place where he received Leonardo da Vinci and held his brilliant court.

Very much damage had been done to the Castello durng the time in which it was occupied as a barracks, and whitewash had covered over all the decoration of its walls. All the useless fortifications have now been removed, the old walls have been built up, the whitewash has been removed, walls have been cleaned, staircases and doors long ago forgotten and covered up have been revealed. The original plan of some of the rooms, altered by successive military occupants, has been restored, and every possible care has been taken in the work, in order that the spectator may obtain a complete view of the arrange-

ment of the original palace, and of the appearance of the rooms when occupied by the Sforzas.

The building has now been fitted up as a Museum, and the contents of the old Museo Civico have been brought into its rooms, and arranged in its long galleries, making it one of the most attractive places in the city. The contents also of the Museo Archæologico in the Brera will be found here.

I am not proposing to take you all round this museum, as this would need a great deal more space than I have at my command, but there are certain things connected with the history of the city that should be specially noticed, and so these I will mention as we walk through its rooms.

The first contains in its two compartments objects that relate to the pre-Roman and to the Roman, Greek, and Etruscan periods. They refer to the whole of the northern part of Italy, and not exclusively to Milan; and, interesting as they may be to one who is making a special study of that period of history, I recommend you to give to the contents of the glass cases only a passing attention, and to

devote the short time you have to objects of greater general interest.

In the second room is placed mediæval sculpture of a period earlier than the fourteenth century, and you will find many fragments of carved stone-work and of mosaic that have belonged to ancient churches in Milan now either altered or destroyed. On the ceiling of the third room, you will find the first piece of interesting fresco decoration. It represents the Resurrection of Christ, and is a Milanese fresco, belonging to the later half of the fifteenth century, and in the lunette are to be seen the Sforza arms. This room was a chapel, but is now called the room of Balduccio da Pisa, on account of the fragments of his work which it contains. There is in it a part of the façade of the Church of Sta. Maria in Brera, which he carved in 1347, including statues, bas-reliefs, and capitals.

The fourth room is an open portico, under which stands the * tomb of Barnabò Visconti, who was dethroned, imprisoned, and, it is believed, afterwards killed by his nephew, Gian Galeazzo, as I have already related to you. This tomb used to stand in the Church of San

Giovanni in Conca, which has now been destroyed, and was brought from the church to the Museo Archæologico, and thence has been removed to its present position. It is a fine equestrian statue, the work of Bonino da Comione, and was made for the duke, during his lifetime. He is represented as in full armour, and below the figure are reliefs of the Crucifixion, the Coronation of the Virgin, and a Pietà together with figures of the doctors of the Church. Barnabò was a terrible tyrant, and his subjects hailed their deliverance from his cruelty, when Gian Galeazzo attacked and imprisoned him; and the sculptor has ably presented the appearance of a man who was merciless and despotic. All the remaining sculpture in this portico is of the same period as this fine monument, and the work of the school of Campione. The tomb of Regina della Scala, of the celebrated Verona family, the wife of Barnabò, was probably by Campione himself, but the remaining tombs and statues are the work of pupils.

Room five is entered from this portico, and this apartment was the ducal private chapel,

and has an elaborate fresco upon its ceiling. The representation is of the Resurrection of Christ, as in the other chapel, and with it the Eternal Father in glory, surrounded with angels. The arms of the Sforzas also appear within garlands, and the initials of Galeazzo Maria Sforza. The work is attributed to Stefano de Fidelis, Giovanni Montorfano, and others, who were working at that time in the palace. The entrance doorway of the Bentivoglio Palace, which stood close to the demolished church of San Giovanni in Conca, should be noticed as a little later, when we come to look at the Church of San Maurizio, we shall consider the history of the Bentivoglio, who, when exiled from Bologna, came to reside in Milan, and employed Luini to decorate the church dedicated to St. Maurice.

The seventh room has a splendid blue ceiling, bearing upon it the ducal arms and the initials of the Duke Galezzo Maria, GZ. MA. DX. MLI. QVINTVS.

The contents of this room belong to the second half of the fifteenth century, and the chief piece of interest is the large alto-relievo,

which is supposed to represent the Sibyl Tiburtina announcing to Augustus the birth of Christ. It is an original work of Agostino di Duccio, whose best work is to be found at Perugia, upon the façade of the Church of San Francesco. The relievo was brought from a place called Covignano, near Rimini, and although it is neither Lombard nor relates to Milan, yet I must ask you to look at it, as it is a very fine piece of work by a rare artist. A medallion will be found in the same room representing the profile of Bianca Maria Visconti, and another oval medallion is attributed to the celebrated Donatello.

Room number eight was probably decorated specially for Bona di Savoia, the wife of Galeazzo Maria Sforza, as it bears her special emblem repeated all over its walls. The room is decorated in a deep red colour, with a diaper pattern all over it of a white dove with radiating flames, and the motto "À bon droit." It contains many fine pieces of sculpture, both in marble, stone, and wood, the work of Giovan Antonio Amadeo, who worked in 1482, and of Christofero Solari, whose work was a little later in date, say from

1490 to 1522, and of their pupils. Of Amadeo's work, there is a fine circular alto-relievo representing the Nativity, originally the tomb of Santi Mario, Marta, at Cremona; and of Solari's work, there is a figure of the Flagellation, which is worthy of notice.

The ninth room contains one of the great treasures of the collection, the main portion of the * tomb of Gaston de Foix, Governor of Milan, who was killed at the battle of Ravenna in 1512.

This monument was the finest work of the great sculptor, Agostino Busti, called il Bambaja, who flourished between 1480 and 1548. The monument was commissioned by Louis XII. of France when he was in possession of Milan, and was to have been placed in the Church of Sta. Marta attached to an Augustinian monastery, where part of it was actually erected. In 1522, the temporary dominion of the French came to an end, and Francesco Sforza regained his throne. The work of erecting the monument was then stopped, and it was never really completed, as the church was soon after this pulled down, its frescoes removed to the Brera, where they may now

be seen, and the fine tomb broken and dispersed in various directions. The main part, this exquisite sleeping figure of a brave knight, was removed to the museum in the Brera, whence it has been brought to its present position; smaller portions have been secured from other collections, and placed near to it, while yet other portions still remain in certain private collections.

It is interesting to think that two of the very finest recumbent statues in the world are connected with Ravenna — this one of the warrior who perished near to the city, and the one, even finer still, of Guidorello Guidorelli, which is still in the museum at Ravenna. This latter is one of the very finest works that it is possible to conceive, albeit the production of an unknown sculptor, or if belonging to the person to whom it is attributed, then the work of a man who only produced one great work and is only known by that.

The statue of Gaston di Foix is worth most careful examination, as are also the ornaments, statuettes, and portions of friezes by the same sculptor that are near it, arranged in the position they once occupied.

A youthful work of the same sculptor is to be found near by, in the tomb of the poet Lancino Curzio, and in the centre of the room are yet other works by Bambaja, including an exceedingly fine Flagellation of Christ and some splendid pilasters. In the same room is the tomb of Bishop Bagaroto, the work of Andrea Fusina, 1519, from another suppressed church, that of Sta. Maria della Pace; whilst in the second half of the room are some later works, belonging to the second half of the sixteenth century, and the period of Sansovino and Michael Angelo. One medallion in that part of the room must not be overlooked, that of the Madonna and Child, the work of Pierino da Vinci, of about 1550, a work of surprising merit and beauty.

Lombard terra-cotta work fills the tenth room, and the use made of this material in architecture is well exemplified in the collection of fragments that can be seen and studied in the room.

We now go outside and up a staircase, and enter the long galleries that occupy the upper floor. There is not very much that need occupy your attention in these galleries unless you

have plenty of time to spare, and care to linger in front of the cases. I do not mean that they are not interesting, but the contents do not relate to the purpose of this book. You will find a good collection of pottery, much of which is local; and some very fine pieces of the lustred majolica ware of Gubbio Deruta and Casteldurante. You will see some fine enamels, Venetian glass, carvings in wood, some important furniture, bronzes, hangings, and tapestry, all of which will enable you to form an idea as to the appearance of the houses of the Italian noblemen in the times of the Renaissance, but to describe all these things would be beyond my purpose, and I shall leave you to look at the cases by yourself, and learn all you can from the labels attached to each article.

In some ways the most important room, except the picture-gallery, is the one lettered G, in which is arranged a collection of drawings, paintings, maps, and printed papers relating to the past history of the town, and in this room you can spend some useful time. Omit altogether the room lettered F, as the modern paintings that it contains are not worth

your consideration, and you will only waste time looking at the enormities that the present Italian painter is able to produce.

Finally is reached the last room, the picture-gallery, but before you enter it, as you have not yet seen any pictures in Milan, I am going to ask you to sit down on one of the seats in an adjacent room, or just inside the picture-gallery, and read the few remarks that I want to make about the Lombard school of paintings. Bear in mind, please, that it is only by reason of the exigencies of circumstances that you begin your study of Lombard art in this room. It is not at all a good place in which to begin, and if you take my advice you will retrace your steps down the gallery without entering the room at all, and begin your study in the Poldi-Pezzoli gallery or in the Brera. But if you are really in a hurry, and feel that you cannot afford the time to return to this gallery again, or do not want to spend another lira, now that you are in the gallery, then you must enter the room, but do, please, first read what I have to say as to the art of Milan and of the district around the city.

CHAPTER V.

MILANESE PAINTERS

THE Lombard school of art really begins with Vincenzo Foppa, although it is possible that he had studied at Padua under Squarcione. At Padua is one of the only two pictures which it is absolutely certain Squarcione painted, and which marks the commencement of an era.

Squarcione was born in 1394, and whence he obtained his inspiration we cannot tell. He stands out as one of those founders of a school, one of those great leaders, who were an originating force, a living inspiration, and from his influence came not only the school of Padua, but also indirectly that of Milan.

Squarcione appears to have been a traveller, and to have journeyed through Italy and Greece, studying the methods and works of the ancient masters and accumulating a large

collection, not only of drawings and studies from the antique, but also of casts and of original works. He appears to have thoroughly imbued himself with a love of the antique, a passion for Greek and Roman sculpture, and to have had a strong opinion that the only right foundation for the study of art was to base it upon a knowledge of ancient sculpture.

Returning to his home in Padua after his wanderings, and believing that even if he could not himself paint as he desired, he could teach others who were more gifted than he was to do so, he opened a school, and is said to have quickly gathered around him over one hundred pupils.

From the very first the influence was that of antique sculpture; and hence the hardness of outline, the sternness of treatment, the classic beauty, the love of detail, and the straining after a fuller knowledge of the art of perspective that characterized the early work of the school. Greek beauty was the ideal, and a true representation of the human form was what was aimed at.

From this school, whose special features

will have to be more carefully considered when we come to Padua, arose those important artists, Mantegna and the Bellini, great creative minds whose works take the highest rank. From it also arose the Milanese school, but in this case there was another influence that has to be considered, that of Pisanello.

Pisanello had the quality that belongs to the illuminator, to one accustomed to the fine minute work of the artist who painted miniatures upon vellum, and was employed to decorate the books of devotion for the religious houses. He employed the broader treatment of detail that belongs to the medallist, and it was in that branch of art that he was most celebrated. From these diverse influences, therefore, sprang the Milanese school.

It seems likely that Foppa was an actual pupil of Squarcione, but he resided in the district of Brescia, which was full of the influence of Pisanello; and as his work has some affinity with that of Bono, who certainly worked with the other pupils of Squarcione in the Eremitani chapels in Padua, and who yet signed himself as a pupil of Pisanello, we take it that these two men, Foppa and Bono,

worked together for a time. Foppa's work is clear, well defined, and full of sharp detail. His figures are somewhat crowded, but on the whole well arranged; his love of detail, jewelry, and fine clothing is very evident; and his colouring, although somewhat pallid, is rich and subdued.

Side by side with Foppa at the head of the Milanese school comes another man — Zenale, who does not appear to have been a pupil of Foppa's, as was at one time supposed, but an independent worker, who derived more from the teaching of Pisanello than did Foppa, and who obtained practically nothing from Squarcione and the Paduans.

Buttinone was an artist who worked with Zenale, and many of the works attributed to the former master are the joint production of these two friends, Buttinone's work being marked, as has been well said, " by an austerity and dryness from which the suaver Zenale is free."

Following Foppa came a number of other artists who belong to his school and derived their art more or less from him. Foppa's own work we shall see in the Brera, Zenale's in a

chapel in Sta. Maria della Grazie, Buttinone's in the Brera. Montorfano, Bevilacqua, and Civerchio are followers of the same school, and all of them can be studied in Milan. Montorfano was the painter of the vast Crucifixion that we shall see in Sta. Maria della Grazie opposite the Cenacolo of Leonardo. Bevilacqua will be found in the Brera, where a Madonna and Saints, dated 1502, is to be seen, and this same gallery contains the work of Civerchio.

A far greater man, however, than either of these was Ambrogio da Fossano, called ** Borgognone, who is perhaps the most typical of all the Milanese school, and whose influence is marked upon all who succeeded him. His aim was a very high one and his singleness of purpose very striking. Never on any occasion did he paint a secular subject, always confining his energies to sacred story. He painted more than thirty Madonna pictures, and the Coronation of the Virgin four times. St. Ambrose, the Bishop and Patron of Milan, is to be constantly found in his pictures, and the whole character and aspect of his work is one of profound devotion. The abnormal

pallor of the faces is a distinctive mark of his paintings, especially at the beginning of his career, but in contrast to this is to be noticed the extreme brilliancy of the carpets and draperies that he uses to foil the grayness of the faces. He was a prolific worker, and his pictures will be found to constitute one of the features of the Milanese galleries, and can be readily distinguished, as his work is so very different from that of any other of his contemporaries. He was not only a painter, but an architect, and designed many of the glass windows, much of the intarsia work in choir stalls, and many of the architectural features of the Certosa of Pavia, which is a perfect museum of his work.

Bramantino was another pupil of Foppa's, but derived more important instruction from Bramante, the architect, from whom also he took his sobriquet. He is better known in Milan by his work in fresco than by his paintings, and when we come to examine the early fresco-work in the Brera we shall distinguish much that is the work of his brush. He was also a portrait-painter and in that capacity is known in England by reason of a fine series of

heads belonging to Mr. Willett, which originally formed part of a frieze, and which is set in a characteristic architectural background.

** Leonardo da Vinci must, of course, be mentioned in any review of the work of the Milanese school, although he was a Florentine and his art belongs to that school. It was only by an accident, so to speak, that he passed twenty-five years of his life in Milan and influenced so profoundly the local school and modified its development. But inasmuch as his name is so associated with the history of the city, and his greatest work, or what remains of it, is in Milan, he must not be overlooked in this summary. The influence of Leonardo is the crucial point in the study of Milanese art. Certain of the Milanese school fell entirely under his influence, accepted him as their teacher, and merged their own identity in his, taking their place simply as his pupils and followers, and so fully adopting his methods and ideas as to become Vincians rather than Milanese. Of this group we may mention Boltraffio, Cesare da Sesto, Marco d'Oggiono, and Gianpetrino. All these men were such close students of Leonardo as to

STATUE OF LEONARDO DA VINCI.

absorb his style and to make use of his little devices in such a manner that their work is being constantly confused with his, and also the productions of each man with those of his companions.

As a contrast to this group, there is another one which contains the names of artists who, at one period of their work, fell under the Leonardo influence, and who for a time adopted his teaching and used his characteristic features and methods, but who possessed such strong personal character that they were able to pass out from the Vincian influence, reassert their own positions, and take the place in art for which their own qualifications had fitted them. In this group we may place not only those already named, as Zenale, Borgognone, and Bramantino, but the greater individualists of the school, Luini, Sodoma, Solario, and Gaudenzio Ferrari. Foppa alone stands quite outside the Leonardo influence; as it appears to have flowed all around him without touching him in the very least.

The gigantic power of Leonardo, his restless activity, his tremendous and most varied genius, and the support that he received in the

highest quarters could not fail to have an influence upon Milan and its art. We do not learn, however, that Leonardo ever had a studio or *bottega* in the ordinary sense of the word, nor is it very likely that he would have given to such training the needful time or patience; but his works influenced everybody. They became the rage and the fashion, and to be Leonardesque was to be popular in those days. This is not the place into which to enter upon an account of the master or his works; all that can be found in other books. But it is interesting as we wander through the galleries of Milan to notice how the *Leonardo face* is to be seen in the works of other men; how the long "greyhound" eyes and mouth were adopted by them, and how constantly the grouping and arrangement of the figures is that first suggested by da Vinci, and copied, varied, and modified by his followers. If there is time, it is even of greater interest to take one particular painter, such as Luini for example, and to notice how in his early work he was influenced by Borgognone, Bramantino, and Foppa; how he gradually fell under the power of Leonardo and was lessoned in his ways; and

how gradually he allowed his own spirit to have its full play, and his own individuality to exert itself, so that eventually he cut himself adrift from the da Vinci influence and stood out in his own proper position as an original artist of great merit. This line of thought I have tried to adopt in my book on Luini, and to that I must refer you for a full account of the works of this artist, who, more than any other, has left his mark upon Milan.

Leonardo is naturally the chief attraction in the world of pictures in Milan, and his Cenacolo stands out as one of the world's masterpieces—wonderful and sublime, full of pathos, and as an original conception unequalled; but Luini is preëminently the Milanese painter, and in Milan it is to his works that we ought to give the lion's share of attention.

Sodoma fell under the Leonardo influence for a short time; but he soon passed over to Florentine influence, and eventually settled down as a Siennese painter, so that his work need not greatly concern us in Milan. Solario will be chiefly known to us by his portraits, and by an important picture in the Poldi gallery, but with him there was not the complete

Milanese quality, as Venetian teaching entered into his art, and he was also influenced by what he saw when he went into France to paint at Gaillon.

Gaudenzio Ferrari and Luini are the most entirely Milanese painters after the days of Foppa and Borgognone, and to them it will be well to give your best attention. Gaudenzio I have elsewhere called the *Rubens* of Milan, on account of his fondness for strength of limb, and roundness of flesh, and of the fieriness of his colour. He is an exuberant painter, dramatic and powerful, and he loved scenes of movement, and those in which the strength of the body could be well set forth. Luini, on the other hand, was a lyric painter, never dramatic, never heroic. His work is marked by tenderness, devotion, simplicity, childlike religious sympathy, and all his pictures are serious, calm, and serene.

The dominant features perhaps of all Milanese art were, first, their seriousness, their religion, their tenderness, and, secondly, their high finish coupled with the love of elaboration and " the patient rendering of detail " that was inborn in a Lombard painter. Great origi-

nality will not be found in the pictures of this school. The Lombards were not men of exuberant imagination, and with the exception of Gaudenzio, seldom aimed at the heights of fancy or dramatic composition. They are to a man painters of religious scenes, very slightly concerned with the classics, and allowing the humanistic movement to pass on over their heads. They are rich, deep, and delicate colourists, not great at dense effects of shadow, not great in gorgeous colour; Solario alone, by reason of his Venetian commissions, attained to grandeur in colour; but their work is always impressive, able "to create a mood," and distinguished by great thoughtfulness and tender religious conscientiousness.

Now that you have read these few words which are by way of introduction to the study of Milanese art, you may enter this final room in the Castello, and I can only repeat my advice given you a few lines back that you will do well to leave it until you have been to the Brera and have seen more pictures; and that then you will the better appreciate what you will find in this gallery.

You will see in this room a good example of

Foppa's work, distinguished by his curious hardness, his clearness of outline, and his sculpturesque effect. You will find the head of a man by *Borgognone,* with the pallid face of which I have spoken, a *Gianpetrino* full of Leonardo influence, and a very interesting *Sodoma* of an archangel; but the remaining pictures will only unsettle you in giving a survey of Lombard art, as they belong to quite other schools. There are good examples of men so different as Crivelli, Vandyck, Correggio, and Tintoretto; and I shall not do more than to point out the half a dozen Milanese pictures that are just inside, as the others you can study without me; you will find them all out by their labels, and are welcome to spend as much time as you like in looking at them.

SANTA MARIA DELLA GRAZIE.

CHAPTER VI.

THE CENACOLO OF LEONARDO — LUINI AND HIS WORK

HAVING now finished the Castello, let us begin to study the art of Milan by looking at the picture which I have already told you does *not* belong to the Milanese school at all.

A walk of three minutes takes us from the Castello into the Corso Magenta, and to the Church of Sta. Maria della Grazie.

The church building itself is worth attention. It is a good piece of Lombard work, and the west front, with its brick and terra-cotta work, is worth examination. The feature of the building is, however, the cupola, which is the work of Bramante, and is marvellously fine, with its mingling of red brick and marble in the rows of windows beneath an open arcade.

The ** Cenacolo of Leonardo is in another

building, the Refectory, which you enter by a separate door, over which you will see the word "Cenacolo," and at which you will pay your lira, unless you possess the pass which is granted to artists by the Syndic of Milan if they are staying in the city and desire to paint in the galleries. At the end of the long room is all that remains of the great fresco. There is hardly anything left of the original work.

The plaster has flaked, the Refectory has been flooded over and over again, the smoke of the adjacent kitchen when the Refectory was in use has injured the fresco, restorers have worked their wicked will upon it, the friars have cut part of it away, the French have used the room as a stable and afterwards as a hay store! Everything has, in fact, been done from as early as 1500 to injure that great work, and yet, despite it all, there is still a wondrous beauty about it, and, as you sit down in front of the great ruin, you will not fail to be impressed with the sublime conception that is before you.

It is, indeed, most unfortunate that Leonardo adopted a new method in the production of this picture, in his eager desire to try

THE REFECTORY, SANTA MARIA DELLA GRAZIE.

experiments both with pigments and with vehicles. Unable to work with the rapidity and determination that painting in true fresco demanded, by reason of the speed with which it dried, or else anxious to labour slowly with the utmost care and patience at a work which required all his attention, he discarded the customary methods of fresco, and, painting in oil upon a ground of plaster prepared with a priming of white lead, he adopted a method which speedily proved the ruin of the picture. From the very earliest times it began to suffer by reason of the oil-colour flaking off from the plaster, and the catastrophes that followed but completed the disaster that had begun during the artist's own life.

There is hardly a square inch that now remains of Leonardo's own work, and perhaps a portion of the table close to the central figure and a small portion of the face of the Christ are the chief pieces that are left in anything like original condition. These parts bear a greater amount of finish than the rest of the work, and more closely resemble in technique the oil-paintings that still remain of Leonardo's work. There is left, however, the general

scheme of the picture, and many of the heads are of great dignity, notwithstanding the constant restoration to which they have been subjected. The conception was one of great beauty, and the original work when first completed must have been a triumph of skill and a marvel of pathos. Now it is but a ruin, and we can only tell what it was like by regarding the contemporary copies made by the pupils of the master, Solario and Marco d'Oggiono, which are in the same room. The fresco on the opposite wall is by Montorfano, and is dated 1495, but two figures in it — those of il Moro and Bianca Maria his wife, which the custode will point out to you — were the work of Leonardo himself, and are quite readily to be distinguished in technique from the rest.

Montorfano was a pupil of Foppa, and the Paduan influence can be seen in this his greatest work.

We shall see in the Brera presently the sketch for the head of Christ in the Cenacolo by Leonardo, and be able to realize from that how lovely the central head must have been when first it was painted.

As you are so close to the Church of Sta.

LEONARDO. — CENACOLO.

Maria della Grazie, you will no doubt desire, when you have examined the Cenacolo, to enter the church. I cannot honestly advise you to spend a very long time in the Refectory, as there is so little to be seen of Leonardo's work, that beyond an impression of emotion and beauty you have little to gain. You will realize, no doubt, the fine harmony of the group, and the way in which the figures are held together by the dismay that is common to all. You will appreciate the grand simplicity of the composition, the varying emotions of the apostles, the serene dignity of the Christ, and as you have no doubt been familiar all your life with reproductions of the work, you will be able to identify the figure of each apostle. Of the artistic value, of the pictorial quality, of the technique, or of the colour, you can now gain no idea; and the only object in remaining long in the room is to allow quiet meditation to create in your mind that emotion that the artist desired should arise, of the dismay and astonishment of the little band, and of the calm resignation of the Christ Himself.

Leaving the Refectory, we make our way into the church. There are but two things that

deserve your attention within the building. In the fourth chapel on the right there are some grand * frescoes by Gaudenzio Ferrari, which will perhaps help you to understand why I have called him the Rubens of Italy. They are full of strong, powerful work, almost fiery in colour, and evidently the work of a man who gloried in painting flesh, limbs, muscles, and was full of exuberant fancy, and delighted in representing movement. Much of the work is really fine, and it is evident that in these frescoes Gaudenzio Ferrari used his utmost skill. We are told, but there is not very much foundation for the story, that this chapel was painted in competition with Titian, as, if the work in the chapel had been approved, the artist was to have the commission for the altar-piece for the same church, but that the work of Titian was preferred, and the Crucifixion now in the Louvre was painted for this church. There is grave reason to doubt the accuracy of this story, but whatever was the reason, it is quite clear that in this frescoed chapel we have Gaudenzio at his very best.

Now cross over the church and enter the dark chapel in the left aisle close up to the

altar-rails, and in it you will find a much damaged fresco by Zenale, with many portraits of the donor's family in it. This fresco, although dry and hard and somewhat uninteresting, will show the fondness for profile portraits which is a mark of the work of Zenale, and which is doubtless derived from the work of Pisanello in the medallic art.

You can leave the church by a door close to this chapel which will take you round at the back of the choir and out into an entry where you will probably find a woman sitting at work or some children at play. Ask them for the custode of the Old Sacristy, and he will take you across the little square entry to the room which you seek and which is always locked up. In this sacristy you will find a very curious series of paintings on the cupboards all around the room, and these are worth your inspection.

They are *not* the work of Luini, although your guide will probably assure you that they are, but at the same time they are of his period, and they illustrate the work of some unknown man who must have had a genius for decoration of a very high order. The

panels are all painted in imitation of intarsia work, and although the idea is not good and is contrary to the canons of art, yet there is such a wealth of design in them and the execution is so clever that it is well for you to see them. The room is in very bad order, and the cupboards have been much injured by weather and wet, but you will not regret spending a short time in examining them, and will be amused at the quaint animals and figures that are contained in the designs.

We will now come out into the Corso Magenta, and walk down the street for a few minutes and stop at the ** Church of San Maurizio, called by the Milanese, Monastero Maggiore, on the opposite side of the way.

In this church you will find the best work of Luini that is to be seen in Milan, and there is an interesting history connected with its decoration. In the neighbouring state of Bologna there was, in 1462, a great ruler known as Giovanni Bentivoglio. He was the representative of the Holy See in that district and was supposed to rule for the Pope, but he had made himself practically master of the state and city of Bologna, and ruled with a

stern sway as though it were his own kingdom. He was a great patron of the fine arts, and adorned the city with many sumptuous buildings and decorated them with the finest works of the Bolognese painters. In 1506 the Pope, Julius II., determined to take over the control of the patrimony of St. Peter into his own hands, and rid himself of the powerful governors who had assumed regal state. He proceeded against Bologna, captured the city, and drove out Bentivoglio, who fled to Milan. Bentivoglio had married a Sforza, and hence claimed protection at the hands of the ruler of Milan, who allotted to him the palace that stood near to San Giovanni-in-Conca, the entrance portal to which we have just seen at the Castello. Bentivoglio died in Milan and was buried in the church in which we now stand. His son Alessandro, at the time of his death, was absent in France, pleading his father's cause before the French king, and begging for help to enable him to regain possession of Bologna. He could not, however, obtain any material help, as the friendship of Pope Julius II. was at that moment more important to the king and to the emperor than

anything else, and so Alessandro returned to Milan. He had married Ippolita Sforza and they had one daughter, who entered the convent of nuns attached to the Church of San Maurizio and took the veil in that church. Alessandro Bentivoglio and his wife, desiring to adorn the church with which their only child was connected and which contained the tomb of their father, and in which they themselves expected to be buried, employed Luini, who was at that time at the very zenith of his fame, to carry out the series of frescoes that are before us; the commission was a notable one, and well did Luini execute it. The frescoes cover the screen or eastern wall of the church. The altar-piece is not his work, but it extends on either side of it and above it right up to the baldacchino and crucifix. On the left is a lunette representing Alessandro (who was at that time about fifty-four) kneeling and holding a book of devotions in his hand, while around him are grouped St. Benedict, St. John the Baptist with his lamb, and St. John the Divine. Below this lunette and divided from it by some delightful borders of decoration are the figures of St. Jus-

LUINI. — CHERUB BEARING TORCHES.

tina of Padua and St. Ursula (or St. Dorothea), standing one on each side of the tabernacle, whilst below it and between the saints is a cherub bearing symbolic torches.

On the opposite side is a similar arrangement. In the centre is Ippolita Sforza and around her are three saints, St. Scholastica, St. Agnes, with her lamb to balance the lamb on the other side, and St. Catharine. A fresco of the Holy Redeemer takes the place of the tabernacle on the other side, and below it is the same cherub mourning because the torches he was bearing so joyously on the other side have now gone out for ever. On each side this time appear St. Apollonia and St. Lucia with their emblems. High up above the lunettes is a third tier of decoration. In the centre is the Assumption of the Virgin with numerous saints grouped around her empty tomb watching her as she ascends to heaven. On the left is a scene representing the attack upon St. Maurice and the martyrdom of the saint, who kneels in the foreground and is being beheaded by a huge executioner. On the right is a similar fresco, representing in the foreground King Sigismond presenting

the church to St. Maurice, who in this picture stands aloft on a pedestal. In the background King Sigismond himself suffers martyrdom by the sword.

Having looked well at this lovely series of frescoes, enter the chapel on the left nearest to the altar-rails, and passing through it, go in by a door in the eastern wall behind the screen at which you have been looking. You will find yourself in the nuns' part of the church, now entirely deserted, and you will find that Luini's commission was not only to adorn the church, but included also the decoration of the nuns' choir.

The frescoes here are in very bad condition. Many of them are invisible, and doors have been cut through two of them to their very serious injury. There are, however, nine fine frescoes to be made out, all of which represent scenes taken from the life of Our Lord.

One of the most lovely, now almost destroyed, represents the Marriage at Cana in Galilee, and is treated in a mystical manner symbolizing to the nuns the divine union of Christ with the consecrated religious. The

bride is the daughter of Alessandro and Ippolita, and the bridegroom is St. Maurice.

Below these scenes is another series of saints, including St. Apollonia, St. Catharine, St. Roch, St. Sebastian, St. Agnes, and St. Lucia. Even yet we have not seen the finest work of this great artist in the church, and we return and pass over to the right side into the *third chapel,* which was decorated long after Luini had finished the work we have just been examining, and was in fact not painted till 1530, almost at the end of Luini's life.

The donor of the work and founder of the chapel was one Francesco Besozzi.

The work was completed, we know, by the 15th of August, 1530, but Besozzi died in 1529, and therefore did not live to see the wonderful frescoes executed in his chapel.

In the altar-piece we have a marked example of Luini's earnest desire to avoid the creation of any feelings of horror or repulsion in the minds of those who worshipped at the altar.

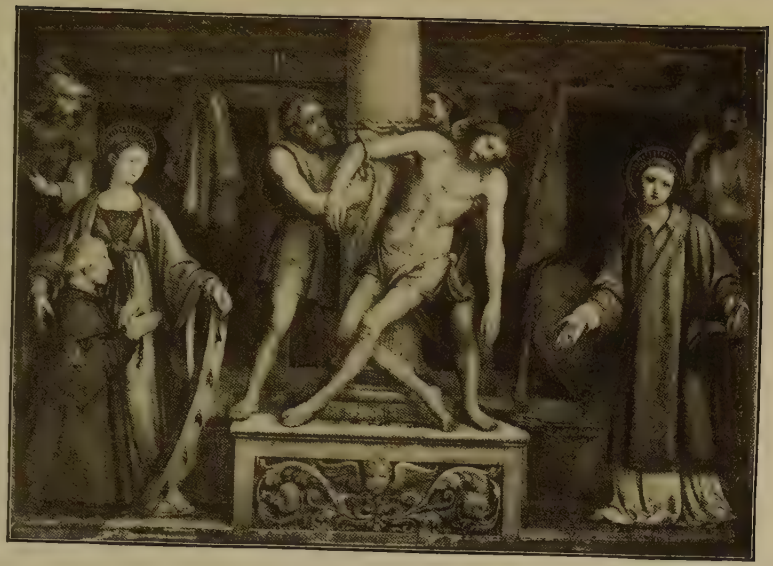
The subject which was selected by Besozzi was that of the ** Flagellation, but Luini did

not attempt to represent it in customary form. He characteristically chose to depict the unbinding of Our Lord from the column after the dread scourging had taken place.

To use Mrs. Jameson's expressive phrase, "Christ is strengthless and fainting" from the torture. The barbarous soldiers are loosening the ropes that bound the victim to the column, and Our Lord, in the very act of falling to the ground, is being roughly supported by one of the men.

The bodily weakness, almost triumphing for a moment over the intense mental courage, is finely expressed, and in those who served or knelt at the altar the picture would always create an enkindling of deep sympathy, of profound pity and compassion, and of wonder at the sorrowful sight. Close at hand stands St. Lawrence, robed in a deacon's tunicle and wearing the stole across his breast. With one hand he carries a clasped book and a palm, the other hand he stretches out, pointing to the Divine Sufferer, and, with a piteous expression of grief, directs attention to the central scene.

On the other side is a majestic figure of St.



LUINI. — FLAGELLATION.

Catharine leaning upon her wheel. She lays her hand tenderly upon Francesco Besozzi, who, in the garb of a lawyer, and holding his rosary between his clasped hands, kneels humbly by her side, gazing in great reverence at the figure of Christ. Behind the saints are tall, armed warriors, and near by are the clothes of the executioners and the vesture of Christ, while on the floor are the scourges.

High up above this representation are two smaller scenes, divided by the column which passes right through the picture. These two smaller pictures, each containing only two figures, appear to refer to the Easter Resurrection. In one St. Peter is approached by Mary Magdalene, who points to the tomb and the Roman soldier, and in the other Our Lord appears to Mary in the garden in His risen form, and forbids her to touch Him.

The sides of the chapel are occupied by two frescoes depicting the legend of St. Catharine. In one fresco is seen in the distance the destruction of the four wheels by the angel of God, and the slaying of the executioners and three thousand people by the fragments that flew around. In the foreground is St. Cath-

arine kneeling in prayer, asking that she may be strengthened for the terrible death that at that moment was before her.

In the other fresco is seen the decapitation and burial of St. Catharine. Meekly kneeling in the foreground is the saint, while above her towers a gigantic executioner, brandishing the sword with which her martyrdom is to take place. Near at hand are Roman guards. In the distance is Mount Sinai transfigured in burning light, and in the midst of the light angels are placing the body of St. Catharine in the marble tomb prepared for it.

The curious feature about these two frescoes is that, according to Matteo Bandello, the face of St. Catharine is that of one of the most celebrated and most wicked of women of the time.

Bianca Maria was the beautiful daughter of one Giacomo Scappardone by a Greek wife. She married first one of the Visconti family, but he died and she retired to Casale. A little later on she became the wife of the Count of Cellant, but after a few months of married life they had a serious quarrel, and the countess fled to Pavia, where, according to Bandello,

she lived a life "overfree, and little honest."

One of her lovers was Ardizzino, Count of Mavino, who was violently in love with her, but she gave him up and attracted to herself Sanseverino, Count of Gaiazzo. Having won his affection and obtained his promise to gratify all her wishes, she tried to persuade him to kill Ardizzino, whom now she thoroughly hated. He pretended to assent, but did not intend to carry out her desire, and left her in horror.

She then returned to the desire for Ardizzino, and, in order to be revenged upon Sanseverino, used her utmost power to attract back again her previous lover, and then, having won him to her side again, proposed to him to kill Sanseverino.

She succeeded no better with him, as he was likewise horrified at her cruelty and fled from her, and meeting Sanseverino afterwards, they revealed to one another the manner in which she had tried to cajole each into killing the other. Still the revenge of this terrible woman was hot and burning. A foolish youth, a Sicilian, one Pietro di Cardona, fell into her toils,

and she worked her wicked will upon him. A long and untrue story of the previous cruelty of Ardizzino inflamed his anger, and to win her enduring affection he undertook to execute her wishes.

With a band of twenty-five men he met Ardizzino, Count of Mavino, and his brother Carlo, and set upon them and murdered them both. The Duke of Bourbon, who was at that time the titular ruler of Milan, had Pietro arrested and thrown into prison. Then Sanseverino came forward and told the whole story, and the city rang with the intelligence of the crimes of this famous beauty.

Pietro by some connivance was allowed to escape from prison, as it was evident that he was only a tool in the hands of his mistress, and a man of very weak intelligence, but the Countess of Cellant was beheaded as the penalty of her crime.

This was the story that was in every one's mouth at the time Luini was working at the Besozzi Chapel, and he made use of the beauty of the wicked countess, and painted her fascinating features in his representations of St.

Catharine, and so perpetuated her memory and the story of her crime.

In the roof of the chapel appear the two sibyls, Agrippa and Erithrea, and angels bearing the emblems of the Passion, the crown, the nails, the spear, the sponge, and other emblems. These mighty spiritual beings are gazing down upon the scene of Christ unbound from the column, and their faces are expressive of great pity and of comfort.

The whole *motif* of the decoration of this chapel, dismissing the mere accident of the use of the Countess of Cellant as a model, seems to be that of suffering without fault, and of heavenly comfort given to the sufferer. The sufferings of Our Lord, of St. Catharine, of St. Lawrence, of the Apostles at the empty tomb, of Mary Magdalene in the garden, were all meritorious sufferings, not the result of the sin of the sufferer, but for the purification of the soul. All these sufferings were blessed from heaven, all the sufferers received heavenly comfort and eventually the reward of martyrdom, and this scheme of thought seems to be the idea upon which the selection both of the frescoes and of the standing figures is based.

If, as some writers state, the figure to the left of Our Lord is that of St. Stephen the martyr, rather than St. Lawrence, the *motif* is not in any way altered, for each saint suffered martyrdom for his faith, was comforted by angels, and received into glory.

In this church you will have gained such a complete knowledge of the best work of Luini that when you come to find his work in other churches you ought to be able to recognize it. It exists in many buildings in Milan, and we shall, ere we leave the city, see it in the Brera and Poldi galleries and also in the Borromean Palace, but in no other place will you have so good an idea of the sweetness and tenderness of the artist as you will in this church, unless you are sufficiently interested to travel to the towns of Saronno, Legnano, and Lugano, after you leave Milan.

I shall just briefly refer to these towns at the end of this part of the book.

COURTYARD OF THE BRERA GALLERY.

CHAPTER VII.

THE BRERA GALLERY

IT will be well when you leave this church to go to the Brera, but do not do so if it is afternoon or you are at all weary, as the Brera Gallery is a large and a tiring one, and you must not attempt to see it at the close of a day of sightseeing, but should start fresh in the morning to visit it.

You will find a tram from Duomo that will take you to its very door. Take the Porta Volta tram, the one which bears the word Cimitero upon it, as there is another Porta Volta tram that does *not* pass the gallery.

The whole gallery has recently been rearranged by its curator, Doctor Ricci, and no gallery in Italy needed rearrangement more than the Brera. Its rooms were halls of chaos and confusion, but a short time since, and its catalogue the most bewildering volume it was

possible to purchase. All has now been changed under the skilful guidance of one of the most delightful and learned students in Italy, and, with its new rooms and new catalogue, the Brera Gallery is now a very pleasant place to visit. In Room II., a very long and narrow one, are the frescoes by Lombard artists, which give to the gallery one of its chief claims to distinction. Bramantino and Foppa, Borgognone, and Gaudenzio Ferrari, and, above all, Luini, are there represented by admirable works; and in this room, better than in any other in Europe, can the early Lombard masters of fresco be studied. There is a whole series of ** frescoes by Luini, brought from a villa near Monza, and called La Pelucca. Here the artist worked for some time quite at the beginning of his career. The most beautiful of these frescoes we shall not see till we reach Room XVI., but other frescoes from the same house are (75) a Child on a White Horse, (71) Three Girls playing at Forfeits, (74) the Metamorphosis of Daphne, (73) a Sacrifice to the God Pan, and (70) the Israelites preparing for their Departure from Egypt. Then there are

LUINI. — VIRGIN ENTHRONED.

frescoes brought from various suppressed churches in Milan: Sta. Maria di Brera — the old Monastery — Sta. Marta, and a Carthusian Monastery, which was known as San Michele alla Chiusa.

From the Old Monastery there is a noteworthy fresco of the Resurrection (46), in which it will be well for you to notice the skilful use that the artist has made of yellow colour, which is so used as to give the effect and sparkle of gold, though no gold is actually used. A remarkable picture comes from Sta. Maria di Brera (66) (one of the few that Luini signed), depicting the Virgin on a throne with Saints Anthony and Barbara on either side. This work is dated 1521. A dignified figure is that of St. Thomas Aquinas (40), in which the artist has departed from his usual flat effect, customary to fresco of that period, and has represented the folds of the dress by deep heavy shadows.

I must not go through all these frescoes, *seriatim,* but I advise you to do so, and to study them carefully, as they represent the Milanese school at its best and are well worthy of attention.

We now enter Room III., which is devoted to the Venetian school of the sixteenth and seventeenth centuries, and notice the following pictures. The Brescian artists are represented by two important works by Moretto (91 and 92), a small picture by his great rival, Romanino (98), representing the Madonna and Child, and lent to the gallery by the cardinal archbishop, and by two portraits by Moroni, of which (100) a portrait of Navagero is a notable picture. There is a powerful work by Paris Bordone (105), representing a man and woman, the latter in a green costume; but the picture which should specially attract your attention is No. 114, a very big painting. It is by an unusual artist, Girolamo Savolda, a native of Brescia, and as his works are rare, the picture is worth inspection. As a scheme of colour it is remarkably good, and the landscape behind the Apostles is quite charming, being most carefully and thoughtfully painted.

There is plenty of open air in the picture, plenty of space, and the figures, both of the Madonna and Child, and of the angels and saints, are represented with dignity and admirable effect, whilst the faces of some of them

BONIFACIO. — THE INFANT MOSES PRESENTED TO THE DAUGHTER OF PHARAOH.

are full of expression and are quite beautiful. The picture is altogether a fine one, and one that I always return to with increasing pleasure and delight.

Another notable picture is the Adoration of the Magi (119), which is partly the work of Palma Vecchio and partly that of Cariani, the former artist having commenced and the latter completed it.

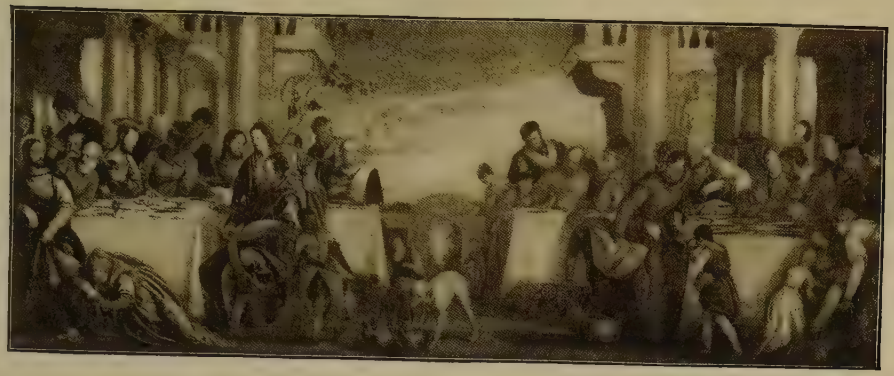
We then pass into Room IV., which is dedicated to the Venetian school in the sixteenth century, and contains some of the grandest pictures in the gallery.

Three attractive pictures, 144, 138, and 145, are all by Bonifacio, and are rich and important works. You will at once see that none of them in the slightest degree presents the scene which it is intended to depict in the surroundings that should belong to it. They are all frankly anachronistic, thoroughly decorative and poetical, and must be considered from these points of view rather than as representations of Scriptural events. 144 is the Infant Moses Presented to the Daughter of Pharaoh, and 138, the companion work, represents Christ Recognized by His Disciples at Em-

maus. The third work is of the Woman taken in Adultery, and is lent to the gallery by the cardinal archbishop.

In 138, the head of Our Lord is a specially fine conception; but with this exception there is nothing that is religious in either picture. The colouring is gorgeous, the figures are full of grace and charm, and the contrast of tints in the rich colour scheme is masterly. Perhaps the finest from the point of view of grand, powerful colour, is No. 145. It is simply superb in its way, and in grouping and composition will well repay careful attention.

By Paolo Veronese there are also several works in this room. The Supper in the House of the Pharisee (140) will, of course, attract the greatest attention, by reason of its enormous size. Here, again, is a splendid piece of decoration, a picture in which the figures are well arranged and grouped, and in which the scene as the artist has imagined it is well presented. There is no trace of religious feeling about it, and no attempt to produce such an emotion. It is simply a fine picture of an interesting event, which the artist considered held good possibilities for pictorial representation,



VERONESE. — SUPPER IN THE HOUSE OF THE PHARISEE.

and for the exhibition of his powers of grouping and colour; and which he has accordingly treated as well as he could from a mere pictorial standpoint. The colouring is delightfully rich and subdued; there is dignity about the figures, notably about the Christ, and there is a unity in the picture, a common expression of interest in the spectators, that is not always apparent in Veronese's paintings, and which redeems this one from the charge of being commonplace that has been given to certain other of his works.

Close by are three parts of another picture (148) done by this same Titan amongst masters. The centrepiece is somewhat confused in arrangement and too crowded with figures, and the colour of it has, from some mysterious reason, assumed a cloudy and dull effect; but the two side wings are in their way excellent, and having only one or two figures in each of them, and those representing bishops in full canonical attire, are, by their simplicity, foils to the crowded and tumultuous centre. There is a dignity about St. Gregory, St. Jerome, St. Augustine, and St. Ambrose which is excellent, and although the angels above their heads

are not supernatural beings at all, but simply human musicians with wings, yet the effect of these two groups on either side of the central scene of excitement is undoubtedly good.

No. 139 is another fine work, even more grand and dignified than the other. St. Anthony is seated upon a very high throne, St. Cornelius and St. Cyprian stand on either side, and below them is a lad bearing the Book of the Gospels. The idea is simply to represent these three saints in an imposing manner for the church dedicated to St. Anthony on the island of Torcello, whence the picture came, and the effect is obtained with power and dignity, and the object therefore gained. As Eastlake points out, the draperies are somewhat clumsy, but the grandiose effect of the work is undeniable. Nos. 151 and 146-7, also by Veronese, need not detain us.

Nos. 142 and 143 are by Tintoretto, and no one else could have painted pictures full of power and so entirely lacking in sentiment. They are gloomy, painted in the densest of shadow, with a straining after pathos and an utter failure to gain a single particle of it. No. 142 is the finer work, but here again there

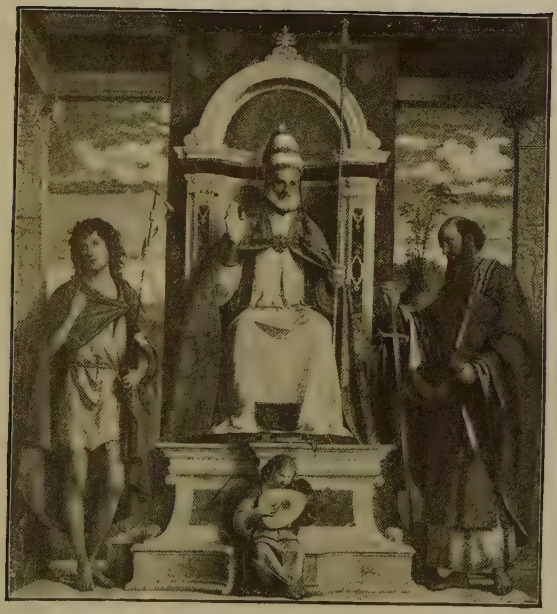
VERONESE. — ST. ANTHONY ENTHRONED.

is simply no feeling. A grand piece of colouring, an effective picture, a clever piece of grouping, an ingenious arrangement of shadows, a dignified piece of masterly decoration, and no more.

The last big room at the end, Room V., before we enter the series of smaller rooms, is devoted to a collection of Venetian pictures from the fourteenth down to the sixteenth century, and it covers a long period with a gradual development of style. One of the most interesting pictures is (164) ** St. Mark Preaching at Alexandria, by Gentile Bellini, a picture which was finished by his brother, Giovanni Bellini. Here, although the artist had a subject that he might well have treated in an accurate manner with correct representations of buildings and persons, accurate in architecture, costume, or colour, he has not troubled to do anything of the kind; but thorough Venetian as he was, he has simply and frankly painted a fine pageant picture, artistically charming, historically quite absurd, but well composed, excellently grouped, delightful in colouring, and a typical fine Venetian picture, as decorative as it well can

be. He is said to have so far conformed with local practice as to have introduced the portraits of some of his fellow citizens into the crowd around the preacher, but in all other respects the work is one of decoration and artistically admirable.

Other Venetian pictures in this same room are 176, a splendid Cima, and 174 and 175, two works by the same artist. The first is a large picture which is named by Vasari. Cima derived his name from his habit of representing the hills of his native place in his pictures, and they can be well seen in the exquisite landscape that is in the distance in this picture. He was a pupil of Giovanni Bellini, and his works have often been taken for those of his master. He excelled in single upright figures and in quiet simple colouring. In this picture there is very little real colouring, but a quiet harmonious effect that is of great distinction. The saints are St. Peter Martyr, who most peacefully bears the knife in his head, St. Augustine, and St. Nicholas. Vasari tells us that Cima died young, and seems to have thought that had he lived he would have



CIMA. — ST. PETER ENTHRONED.

done finer work, but there is little that needs improvement in this calm, delightful picture.

The other important Cima hangs next to it and is a splendid work (174), faulty only in the face of the child at the foot of the throne. St. Peter is seated upon a throne wearing full pontifical vestments, St. John the Baptist and St. Paul stand near, and the child angel is at the base. The composition is that of the usual triangle, but not so stiff as many of these arrangements are, as the two side figures stand well away from the central throne. The colouring is impressive, well modulated, and rich in effect, and the picture is altogether one of the finest in the gallery, and a good example of the Venetian artist at his best.

Carpaccio is well represented in this room. No. 170 is a very pictorial work, representing St. Stephen Disputing before the Synagogue, most carefully painted and marked by all the artist's distinction and character, and there are two other charming pictures hanging close by depicting two scenes from the legendary life of the Virgin, her dedication and her marriage; a little more formal than usual, but

replete with graceful work, telling the story in the usual naïve manner (169-171).

We have now only one picture to examine in this room, and that is 177, a delightful picture by Liberale da Verona of St. Sebastian, evidently drawn in Venice, and worth careful examination, as it is full of nervous life and activity, and the people are admirably depicted as taking an intense interest in the scene.

We now commence to retrace our steps, passing through the series of small rooms which are parallel with the three into which we have just been.

Room VI. contains four pictures, all from the greatest period of Venetian art, but neither of them of any special importance. One (179) is by Palma Vecchio, and represents four saints, St. Sebastian, St. Constantine, St. Helena, and St. Roch, all in one frame, and the remaining three are the only works of Titian which are contained in the Brera Gallery. Neither of them is of supreme importance, No. 182, a picture of St. Jerome, being by far the best.

The next room, VII., is devoted entirely to the work of Lorenzo Lotto, and contains six

CARPACCIO. — ST. STEPHEN DISPUTING BEFORE THE SYNAGOGUE.

(*See page 163*)

pictures by this master. Three of these are fine portraits, full of character, grandly drawn, and robed in sumptuous costume. The best (183) depicts an old gentleman, whose name is unknown, and the other two are portraits of Laura da Pola and of Febo da Brescia (184 and 185).

The chief work out of the nine pictures in Room VIII. is one of the only three works known by Francesco Verla of Vicenza, one of the followers and probably a pupil of Squarcione. It is signed and dated work done in 1511, and represents a Madonna and Child with two angels and two saints. Verla was only a third-rate artist, but his ideas of colour were fine, and as a scheme of colour the picture is worth noting, the contrast of deep blue in the Virgin's mantle with its green lining against the inner robe of gold and red being particularly effective.

From this little room we enter a long narrow one known as Room IX., and devoted to the works of Mantegna and Crivelli. In pictures by that curious artist, Carlo Crivelli, and in those by his brother, Vittore Crivelli, the Brera is particularly rich. Carlo was by

far the greater man, and many periods of his life-work are to be found illustrated in this room. The altar-piece (201) is the earliest, and is dated 1482; the Crucifixion (206) is about 1485; the Oggioni one (202) is dated 1483; and the Virgin and Child (207) and the Pietà over the Coronation (203) are the very latest works that we have of this artist, and are not earlier than 1493. As has been so well said by Professor Rushforth, all Crivelli's capacities for strong drawing, the attitude and grouping of his figures, the expression of dignity and grace, and general decorative effect are to be seen at their best in the 1482 altar-piece. The figures are united in a single composition, and each figure is full of earnestness and devotion and very expressive in its pose. It is one of the artist's very finest works. In the Crucifixion we see a falling off of power, as the two figures at the foot of the cross are peevish in expression, but the landscape is one of the most charming that Crivelli ever produced, and is just such a "prospect as may be seen from any of the hill towns" in Crivelli's native district, the Marches of Italy. In the Oggioni picture we find the very latest

LORENZO LOTTO. — PORTRAIT OF AN OLD MAN.

(*See page 165*)

period of Crivelli's work. He has here given up the habit of representing isolated figures of saints in separated panels, which characterized his very early work and with which we are familiar from the pictures by him in the National Gallery, and has combined groups of figures in one single frame. In this great Coronation we find a unity of composition, a wealth of detail, and a glory and richness both in gold and colour that is remarkable and magnificent; and then in the last work, the Virgin and Child, we have the consummation of all this glory of decoration. There is a statuesque Madonna, splendidly posed and grandly draped, seated beneath a canopy of the most gorgeous colour, a picture crowded with detail and wrought with the finest of effect — a typical piece of Venetian decoration of the most perfect order, combined with a fine religious presentation of the Madonna and Child.

No. 198 is the Madonna and Child surrounded by cherubs, by Mantegna; but 199 is a far more interesting work by this same master, who is also well represented by a superb

** picture that hangs near to it (200), St. Luke and various saints.

We have not yet met with the works of Mantegna in our survey, but when we come to Padua we shall see this artist at his best in the Church of the Eremitani. Perhaps it will be well to cross the room and look first at the altar-piece that came from the Church of St. Justina in Padua (200), as it is the earliest piece of the artist's work in the gallery. Notice the classic dignity of each figure; strong, well balanced on its feet, erect, with admirable draperies easily flowing in voluminous folds around. Notice also that with all this classic statuesque dignity, derived from Squarcione, there is a surprising amount of care given to the details, and yet, with all the minuteness of attention given to them, they are never allowed to usurp the place that belongs to effect and to make the picture niggling in its character. The details of background will repay your attention, and all the little items of the costume of each saint, but after you have examined all, the impression of that noble seated figure of St. Luke and the

CARLO CRIVELLI. — CRUCIFIXION. (*See page 166*)

four standing saints that are around him will be the most lasting one upon your mind.

Now back again, and you will see the effect of the art of Mantegna when in its most severely scientific mood. The ** Dead Christ, 199, is one of the most extraordinary works in this gallery. It is foreshortening carried out to its extreme logical issue, and was apparently done as a *tour de force*. It is quite a triumph, perfectly accurate, conveying all the effect that is desired, and a work of most masterly skill. It is not pleasant nor is the treatment reverent, nor does it in any way produce the emotion of devotion or the sense of sadness or sympathy which such a picture should produce; but it is extraordinarily clever, and, being all in monochrome, the effect is the more striking.

We need not stop to contrast the far feebler work of Vittore Crivelli (208 to 213) with those of his more remarkable and forceful brother, but will turn to two beautiful works by Giovanni Bellini (214 and 216).

The life-sized picture of the Madonna and Child is quiet, peaceful, and delightful in its colouring, a very representative example of

the artist's best work. Let us pass, however, and look at the Pietà (214), painted at the same period of his life, whilst our minds are open to remember the Madonna and Child. In these pictures, Bellini, as Mr. Fry has said, has begun to free himself from the Paduan influences that cramped him, and has begun to find his own personal scheme. The drapery falls in large masses, and the picture is in full broad planes of easy sweeping brush-work. This is not, however, the essential side of the conception, and in the study of mere technique we must not overlook the emotion of the picture. It is very tender in each of these works. In the Pietà the sorrow is profound, not a torrent of tears or a cry of agony, but a sadness that is touching in its intensity; and in the Madonna there is a foreshadowing of this same sadness, a deep thoughtfulness in the face of the Madonna, an anticipation that almost extends to the features of the Child, and which, combined with the quaint "flavour of archaism, the suavity and the grace" of Bellini that are in these two works, "fully realized for the first time," unite in the production of most fascinating pictures.

CARLO CRIVELLI. — CORONATION AND PIETÀ.

(*See page 167*)

The third Bellini in this room is one of the latest of his works which is known. It is a Madonna and Child (215), painted in 1510, near the close of his career. It is marked by the greatest refinement, delightful colouring, and tender grace both in attitude and in expression.

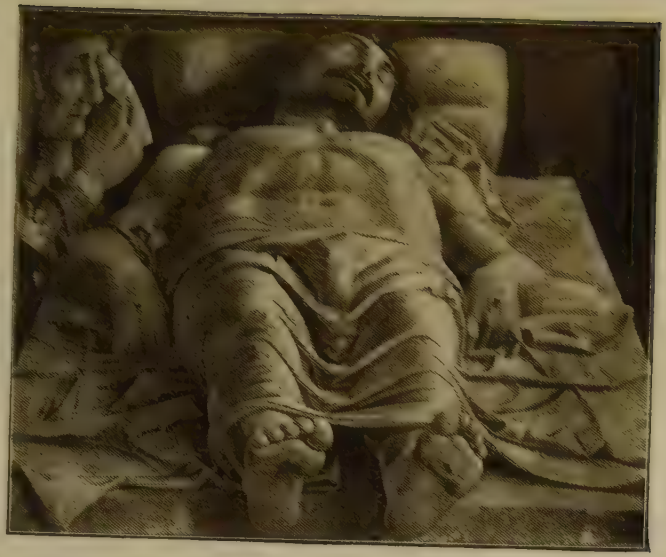
In the next little room, Room X., there are some more works by Cima (217-218-219-220), of which 219 is the most remarkable, although it is well to note that the first two (217 and 218) have only lately been ascribed to this master, having been for many previous years ascribed to Girolamo da Santa Croce.

There are some earlier Venetian pictures close by, and one of them (228) demands some special attention. It must be regarded not on its own merits, but as the precursor of far greater works. It is a Madonna and Child with saints by two brother artists, who worked together and who signed their pictures with their joint names. They were of the Vivarini family, or Antonio certainly was, and they may be considered as the founders of the Venetian school. The question of influence is a curious one, as there is evidently the influ-

ence of Gentile, whose work we have just seen, and who was brought to Venice to carry out with Pisanello some extensive schemes of decoration (now all destroyed), and at the same time there is a strong German type about the faces and in the architecture that belongs to the school of Cologne. The harmony and richness of the colouring foreshadows the quality of the Venetians who were to follow, and whose special characteristics were pageantry with grand colouring and harmony over all.

There is nothing in either Room XI. or Room XII. that need detain us, and we will pass on into Room XIII. Here we have two early Lombard masters well represented, — Bevilacqua and Borgognone, — but for the finest work of this latter master, which hangs in the Brera, we must wait till we reach Room XVII. The two pallid Madonna pictures (257 and 259) are, however, well worth examination, and from them we begin to realize the quality and charm of this interesting early painter.

The Virgin and Child (255) is by Bevilacqua, a rare master, signed and dated 1502; a



MANTEGNA. — DEAD CHRIST.

(See page 109)

somewhat harsh picture, stiff and formal in arrangement, but of good colour, and interesting for the skill shown in the pavement and in the very careful arrangement of the draperies.

Some of the minor masters of the same school appear in Room XIV., but in the next little room, XV., we shall have to look at some notable works.

The chief one in Room XV. is, perhaps, No. 280, the well-known ** crayon study for the head of Christ in the Cenacolo, which is the only work in the gallery by Leonardo. It is undoubtedly genuine and is certainly beautiful, but it is not worthy of the extravagant praise that has been lavished upon it. It is only a very slight sketch, a masterly one in effect, it is true, but it has been so damaged that its beauty consists more in what you read into it than in what is actually there.

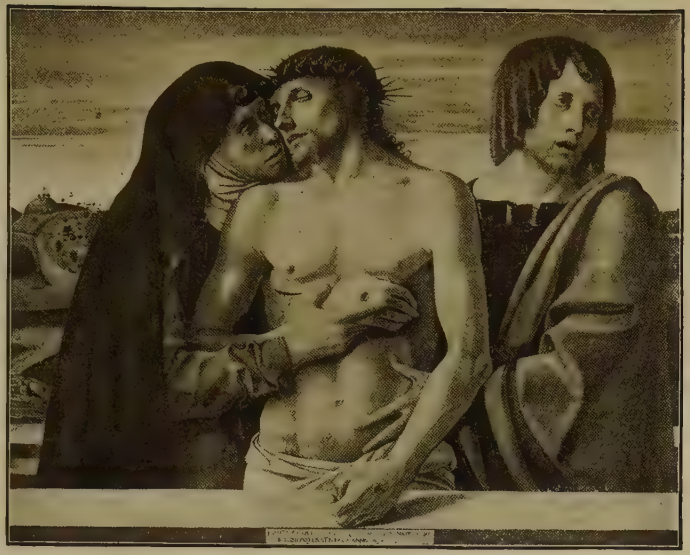
285 is by Solario, and a typical Milanese work. It is, of course, very Leonardesque in its arrangement and in the aspect of the Madonna with her downcast eyes, but it is charming. It is signed and dated 1495.

Close to it hangs picture 281, by another close student of Leonardo, the always charm-

ing Boltraffio. There are the patron and his wife who commissioned the picture, and above them in the air the usual cherubs; but there is a delightful feeling of devotion about the picture, and a wonderful care in the painting of the velvet and details, and, with all, a remarkable interest and sympathy in the composition.

277, by Gaudenzio Ferrari, need not long detain you. It is, of course, decorative, but too strong in colour and overstrained.

286 is a good Sodoma, very characteristic of that luscious painter who was so unequal in his productions and only occasionally rose to the highest rank. This is a very sweet picture, perhaps a little oversweet, but the action of the Divine Child with the lamb is so charming and delightful that much may be forgiven to a painter who could imagine and depict a scene such as this. The colours are very transparent and limpid, producing a brilliant effect, and the picture has another interest as representing the artist at his very fullest Lombard period early in his career, long before he had settled in Siena or derived any characteristics from the men whom he afterwards met in other parts of Italy. In Room XVI.



BELLINI. — PIETÀ.

(*See page 170*)

we come to the works of Luini again, and find in the two halves of this room his chief easel pictures, some of his detached frescoes, and the whole series from Santa Maria della Pace arranged in admirable manner in the Chapel of St. Joseph. The Madonna del Roseto (289) is a very attractive Luini,** the finest, perhaps, that he ever painted in oil on panel, — a Madonna and Child with a beautiful background of roses. It is a very pleasant picture, exquisitely finished and quite charming in its grace, sweetness, and tenderness, and in the wonderful motherliness that distinguishes the Madonna.

Noah Derided by Ham (287) is another oil-painting, and is only interesting as an early work of Luini before he had learned to use the medium rightly. We have just seen his picture of the Madonna with the Rose-hedge, which reveals to us how skilfully he could paint in oil later in his life; but with all his skill, there was a want of spontaneity about his productions in oil that places them on a far lower level than is occupied by his fresco-work. This picture is powerfully drawn, and the unpleasant subject is dexterously handled.

The most important of the frescoes is 288, the Burial of St. Catherine, one of the loveliest works which Luini ever did. The saint is being carried to her tomb by three flying angels, who, with tender care, bear their sweet burden to Mount Sinai.

The series of works by the same artist, brought from the suppressed church of Sta. Maria della Pace, represents scenes in the life of the Virgin and is very charming.

(294) The meeting of St. Anna with St. Joachim. (295) An angel announcing the birth of Mary. (296) The dream of St. Joseph. (298) The Birth of Mary. (299) The Presentation of the Madonna in the Temple. (300) The Education of the Madonna. (301) The Dedication of Mary at the Temple. (302) St. Joseph chosen as the Spouse of the Virgin. (303) The Madonna and St. Joseph returning from their Espousals; they are hand in hand, and the scene is exceedingly pretty. (304) The companion of St. Joseph. (305) The Visitation of the Madonna to St. Elizabeth.

There is also a fragment from the same church (293) representing the Madonna in the

SOLARIO. — MADONNA AND CHILD.

(*See page 173*)

act of blessing a nun, and several portions of other decoration, especially of angels.

The next room, XVII., is a large one, having entrances into Room III. and also into Room XVIII. Its contents are set off in three divisions — *A* being Lombard works before the days of Leonardo, *B* Leonardesque paintings, *C* some pictures by artists from Cremona, and *D* pictures by the artists of the Lodi school. Sections *A* and *B* are the only ones which need detain us in our somewhat rapid survey.

Bramantino's work is 309, and then you will see the important painting by a somewhat later man, Borgognone, to whom we made reference in Room XIII. It is an Assumption and Coronation, a large and noteworthy work (308), well arranged and balanced. The Virgin is in the midst, within a vesica-shaped glory, ascending to heaven attended by angels; beneath are the Apostles, St. Augustine, St. Ambrose, and other saints. Near this picture are some pictures by Foppa, all at one time credited to Zenale, when we knew less of the work of Foppa than at present. They are figures of saints: (307) St. Clara and

St. Bonaventura, St. Jerome and St. Alexander, St. Louis the Bishop and St. Bernard, St. Vincent the Deacon and St. Anthony of Padua, St. Francis, Our Lord, and the Virgin and Child with Four Angels. All are apparently the portions of one altar-piece, and although they are not beautiful, yet in them is to be found the nucleus of Milanese art, and the strange formality which distinguished the art of Foppa, founded as it was upon classic sculpture.

In the next division is an important picture representing the Virgin and Child with the doctors of the Church and the Duke Lodovico il Moro, the Duchess Beatrice, and their two daughters. It is a gorgeous picture which was at one time attributed to Zenale, but is now known to be the work of Bernardino de Conti. Eastlake calls it a pretentious picture, and so no doubt it is, but it is at the same time a very bold piece of effect, and, as the work of an artist who was more a painter of portraits than of altar-pieces, and of whom very little is known, it is of interest.

Martyrdom of St. Catherine (321) is by Gaudenzio Ferrari, and has all his failings in

LUINI. — MADONNA DEL ROSETO.

(*See page 175*)

crude, hot colouring, exaggerated strength of limbs, and violent action. It is powerful, dramatic, and definite, as Gaudenzio always was; but the picture certainly cannot be called an attractive one.

Room XVIII., which is devoted to the later Lombard artists, and the little passage, Room XIX., opening from it, do not contain any pictures to which we need devote particular attention.

Room XX. is given up to the Bologna and Ferrarese masters, and several of the pictures in it demand consideration.

There is a fine picture by Correggio (427) representing the Adoration of the Magi, close to the entrance, lent by the cardinal archbishop from the Arcivescovado, a rich, glowing painting full of movement and colour, and near it a painting of the same subject by Costa (429), a thoroughly Ferrarese work, completely typical of the school in its architecture, metallic stiffness of drapery, and strangely fantastic costumes. It is the predella of a picture by Francia which is to be seen in the Bologna Gallery.

Close at hand is the Annunciation by

Francia, a delightful picture, which has, however, been very much cleaned. It is very quiet and simple in its idea, full of delightful open space, and with a charming landscape in the distance (448). There are three pictures by the Ferrarese, Dosso Dossi, in the same room (431, 432, 433).

Near by are two Cossas (449) which represent St. Peter and St. John Baptist. They are very good examples of Ferrarese work — dry, angular, and full of the excellent architecture and rich ornament that is so specially characteristic of that interesting school. They are almost suggestive of Crivelli in their eccentricity. They are part of a triptych, the central portion of which is at the National Gallery, while the predella is in the Vatican.

The most notable picture in Room XXI. is 452, The Appearance of St. John to Galla Placidia in the church she had built in Ravenna, by Rondinelli, a pupil of Bellini, and from this we pass into the little apartment dedicated to the great artist Raphael, and containing one of his most popular works, The Espousals of the Blessed Virgin (472), signed and dated 1504.

LUINI. — MEETING OF ST. ANNA WITH ST. JOACHIM. (*See page 176*)

Please dismiss from your mind when you are looking at it the idea that it was a reminiscence of his master Perugino's work, the celebrated Sposalizio at Caen. That picture was not, I contend, painted by Perugino, at all, but was the work of Lo Spagna, as I have tried to show in my book on Perugino. Therefore, all the arguments as to the vast improvement that the youthful Raphael executed in the idea started by his master, and the manner in which he, adopting the scheme of Perugino, transformed it into a work of the highest genius, fall to the ground. The Caen picture was painted long after this one, and was taken from it, rather than itself deriving any influence from the one at Caen.

Vasari himself says as to this very picture that "in this work the process of excellence may be distinctly traced in the manner of Raphael, which is here refined and greatly surpasses that of Pietro Perugino." The surprising feature about this fine work is the fact that it was painted by an artist who was only twenty-one years old, and that its perspective is absolutely perfect. It is so simple, so judicious, so refined, that it is difficult to speak too

highly of the genius of the man who at such a tender age produced it. Its colouring is delightful, and the technical merit of the picture is remarkably high, as can unfortunately be quite readily seen by comparison with the numerous copies which are always to be found in the same room with it, and which fall so terribly short in merit from the triumphant success of the original work. For grace, dreamy refinement, and charm of colour, Raphael never excelled this early work.

In Room XXIII., which contains paintings done by artists of Central Italy, we find two pictures by Signorelli (476 and 477), and it is interesting to know that these are the only two pictures by Signorelli that we are sure were executed in his early days before his fortieth year. Both came from Fabriano; both are of the same size and shape, and probably they belonged to the same altar-piece. There is much that is interesting about them. Neither the Christ nor the Madonna possesses that grace or dignity to which Signorelli afterwards attained. The Christ is peculiarly ignoble, but the main characteristic of each picture is the attention that the youthful artist

FERRARI. — MARTYRDOM OF ST. CATHERINE.

(*See page 178*)

has given to anatomy, to the painting of flesh and to the representation of the effect and power of muscles. Both pictures are broadly painted, firm, solid, and definite in their modelling, and with well-massed shadows.

The frescoes of Bramante in the little Room XXIV. need not be specially described, but there are a few Umbrian pictures in the next room to which I would like to direct attention. The triptych representing the Coronation of the Virgin is Umbrian (497), but long before the days of the painters whom we usually associate with the name of that school. It is by Gentile da Fabriano, one of the quite early artists of Umbria, who is usually known by his Adoration of the Magi which is in the Accademia in Florence. It is a signed picture, but is not a fine example of this archaic master, who partook of the character of Fra Angelico in devotional aspirations without rising to his heights of beauty, and who seems to have exulted in the free use of gold and the most brilliant of colours.

In this work he uses a gold background and surrounds the figure of the Eternal Father with angels with rich red wings.

Farther on is some more Umbrian work, portions of an altar-piece by Niccolo Alunno, representing the Madonna and Child with various saints, and signed and dated 1465. The side panels are of St. Sebastian, St. Louis, St. Francis, St. Bernard, St. Peter, St. Jerome, St. Peter Martyr, St. Clare, St. Antony of Padua, St. John Baptist, and Christ with the Cross. The Umbrian school ranges itself around certain towns, each of which had its own little following grouped around some one central master. Foligno was the home of this Niccolo, and he was, it is possible, a pupil of Benozzo Gozzoli, but it is to his influence that the later Umbrians owed such sturdiness and power as some of them possessed. In his early days Perugino must have derived some of his power from Niccolo. His was a fierce spirit, very far removed from the sweetness, tenderness, and harmony of the earlier masters. His was an uncompromising realism which is at times almost painful in its stress, but all this sternness was of the greatest value in giving to those who succeeded him and who were influenced by him, some of the sturdy truth which the Umbrian later school lacked, and

FRANCIA. — ANNUNCIATION.

(*See page 179*)

which allowed it to degenerate into a fanciful lackadaisical mannerism towards its close.

This seems a good deal to say about these hard, stern little pictures, but it is the evolution of one group of artists from another that I want you to realize, and to do that you will have to look at some pictures that may not seem at first to be interesting.

Near by is an Annunciation (507) by Timoteo Viti, the pupil of Francia, and the artist from whom, according to one theory, Raphael derived so much inspiration.

Close at hand is a very important work by Luca Signorelli (505), The Virgin enthroned with four saints, which is signed and dated. It was painted for the Church of San Francesco in Arcevia, a town still noted for the possession of many of Signorelli's most famous works, and the Madonna and Child, although much repainted, are still of great beauty and serenity. Almost *too* great a serenity and want of interest is seen in the four saints, St. Simon, St. Jude, St. Bonaventura, and St. Francis, who surround the throne, and who betray the hand of an assistant rather than the work of the great virile master of move-

ment that Signorelli was. There is a stateliness, however, about the group, a sweep of line, and a grandeur of composition that renders it a noteworthy work.

In Rooms XXVI., XXVII., XXVIII., and XXIX. you will find the later masters, Domenichino, Carlo Dolci, Sassoferrato, Guido, Albani, Salvator Rosa, Parmigiano, the Caracci, the Romans, and others, but I shall not advise you to spend any time with them.

Room XXX. contains a sunny bright Rembrandt (614).

Room XXXI. has a good Rubens, and a noteworthy Van Dyck of St. Anthony of Padua with the Madonna and Child; but you do not come to Italy to learn about the Flemish masters, and you have now seen all the pictures that are deserving of special attention in the Brera Gallery.

If you have any more time to spare, devote it to Room B on your way out, as in that room Doctor Ricci has thoughtfully provided a wonderful collection of photographs from the study of which you will be able to obtain a great deal of information as to the work of the Lombard artists.

RAPHAEL. — ESPOUSALS OF THE BLESSED VIRGIN.

(*See page 180*)

CHAPTER VIII.

THE POLDI - PEZZOLI GALLERY

THERE are yet two more galleries to be seen in Milan, which you must not miss, one of which, the Poldi-Pezzoli Gallery, is the most important gallery for Milanese pictures in the city. It is in the Via Morone, a side street, which connects the Corso Vittorio Emanuele with the Via Alessandro Manzoni. As you leave the Brera you will walk down the Via San Giuseppe into the Via Alessandro Manzoni, cross the road, and turn down the Via Morone. It is not more than eight minutes' walk from either the Duomo or the Brera. The collection was formed by the late Cav. Giacomo Poldi-Pezzoli, who bequeathed it to his native town, and it is one of those choice collections of fine things that could only have been brought together by a man of good

means and excellent taste. It has within a short time been rearranged by Dr. Gustavo Frizzoni, and the works are catalogued. There are also hand lists in the various rooms to denote what the pictures are. There are not only pictures in this delightful little museum, but precious things of every sort, and the rooms are full of treasures wherever the eye can rest.

It will be impossible to take you all round the rooms, but I will give you a short guide to the pictures which they contain without entering into full descriptions of each. Almost everything in the rooms is worthy of notice if you have two or three days to devote to this one museum.

Room I. has fine Oriental carpets, tapestry, and one good picture (54), Madonna and Child with three saints, by Ippolito Costa of Mantua.

Room II. contains a portrait by Carlo Maratta (73) of a cardinal, and some beautiful Oriental stuffs.

In the Salone Dorato is a most lovely portrait by Piero della Francesca (157), quite one of the greatest treasures in the gallery. No-

SIGNORELLI. — FLAGELLATION.

(*See page 182*)

tice how exquisitely the eye is painted, how lovely the hair is, and what a perfect outline is given to the face. It is a simple convincing likeness, and one of the most charming that can be conceived. Authorities differ as to whether it was painted by Piero, but I do not know of any other man who could have produced so fine a portrait at the time that this was painted. It represents the wife of Joannes de Bardi.

In the same room is a Botticelli (156), authentic, but very much restored, representing the Madonna and Child; and, near the entrance, a fine work by Bocatis, which is worth attention.

This room also contains some splendid china, both Oriental, Dresden, Capo di Monti, Chelsea, Wedgwood, Derby, Vienna, and Berlin, some remarkable bronzes, some superb Oriental ware mounted in ormolu, and in a case in the centre many examples of enamel, and notably two enamel paxes, some specimens of niello-work of great rarity, and the hood of a cope of very rich work.

Room IV., the Sala Nera, contains the great Flemish altar-piece that is one of the glories

of the place, and which is attributed to Quentin Matsys. The Annunciation is in the centre, and on the left are four saints, St. Gregory, St. Anthony the Abbot, St. Anthony of Padua, and St. John Baptist, and on the right, the two St. Catherines, St. Francis, and St. Jerome. Close to it hangs (473) a figure of a saint by Luca Signorelli, a fine figure, full of movement and swing; beyond it is a St. Catherine, by Borgognone, very pallid; and then a charming little triptych, over which controversy has waged for some time. It has been attributed to different persons in turn, but now Doctor Frizzoni has pronounced it to belong to Mariotto Albertinelli, and to have been painted in 1500. In the centre (477) is the Annunciation in grisaille, and on either side are St. Catherine and St. Barbara. In this same room are some early enamels, notably a twelfth-century chasse and cross, and a thirteenth-century chasse and censer.

We now enter the first picture room, the Sala degli Specchi, which contains the following paintings:

Madonna and Child, by Cesare Tamaroccio,

the only signed work known to exist by this rare Bolognese master (551).

Deposition from the Cross, by the school of Botticelli (552).

The Meeting of the Virgin and Elizabeth, by Antonio Pirri (553).

Madonna and Child, by Farinato (554).

Madonna and Child with angels and saints, a Brescian work that has been attributed to Moretto (555).

An Allegory, by Giulio Campi (556).

A Portrait of a Noble Youth, by Salviati (557).

St. Michael, by Moroni (558).

An unknown Florentine work, representing the Nativity, signed 1501, Luce OPVS (559).

A very lovely Woman, by Palma (560).

A Young Man, by the school of Botticelli (561).

In the Sala del Perugino are the following works:

Samson and Delilah, by the school of Michele da Verona (577), with a false signature of Carpaccio upon it.

St. Sebastian, by Antonio Pirri (578), signed.

St. Anthony of Padua, by Morando (579).

Martyrdom of St. Sebastian, by the school of Lorenzo Credi (580).

Madonna and Child with angels, by the school of Verrocchio (581).

A Crucifixion, by Nicolo da Foligno (582).

A Saint, by the Murano school (583).

Madonna and Child, by Ambrogio Lorenzetti (584).

A Pietà, by the school of Verona (586).

A Pietà, by the school of Filippo Lippi (587).

St. Apollonia, by the school of Murano (588).

Madonna enthroned with Child, by Vivarini; notice the rich raised work and the gorgeous Venetian colouring (589).

Saints, by the school of Murano (590-592).

A Hermit, by Stefano da Zenio (591).

Saints, by the school of Murano (595-596).

Madonna and Child enthroned with two saints, by Allegretto Nuzi of Fabriano (594).

An Allegory of Charity, an interesting work, by Cosimo Tura, or of his school (597).

A very dignified Figure of a Friar, by Piero della Francesca (598).

An Annunciation, by Palmezzano (599).

A Bishop, by Cosimo Tura (600).

St. Anthony of Padua, by Francia, a charming little work (601).

A Madonna and Child with two angels, by Perugino (603).

In the Sala dei Veneti are:

Portrait of a Venetian Senator, by Vittore Carpaccio (608).

St. Bernardino of Siena, by a Paduan artist (609).

Madonna enthroned with the Divine Child, by Fogolino (610).

Portrait of a Man, by Cordegliaghi (611).

Portrait of a Gentleman, by Girolamo da Santa Croce, a pupil of Bellini (612).

A very Giorgionesque work, by Carriani, representing Madonna and Child with saint (613).

Madonna and Child, St. John Baptist, and a Prophet, by Lorenzo Lotto (614).

A Sick Person visited by a Physician, by Bonifacio (615).

The Flagellation of Our Lord, by an unknown artist of the sixteenth century (616).

St. Jerome, by Montagna (617).

St. Paul, by the same artist (618).

Madonna seated, being crowned by two angels, and holding the Divine Child, cherubs near by, playing on various instruments, by Alvise Vivarini (619).

The Blood of Christ received by St. Francis, by Carlo Crivelli (620).

St. Sebastian, by the same artist (621).

A Pietà, by an early Muranese artist, possibly Vivarini (622).

Head of a Youthful Saint, by Cima (623).

A touching pathetic Pietà, by Giovanni Bellini, signed (624).

The Madonna and Child, by Mantegna (625).

Portrait of a Man, by Bonsignori (627).

The Head of a Saint, by the same artist (628).

The Sala dei Lombardi is the most important room for you, as will be seen by the following list:

St. John Baptist, by Solario (636).

Ecce Homo, a very sad picture, by Andrea Solario (637).

St. Anthony the Abbot, by the same artist (638).

BELLINI. — PIETÀ.

Madonna and Child, by Bernardino de Conti, or the Leonardo school (639).

Madonna and Child with two angels, by Borgognone, unmistakable from the gold background and the very pallid faces (640).

A stern portrait of Francesco Brivio, by Ambrogio de' Predis (641).

Madonna and Child, by Boltraffio, a very attractive work (642).

A hard statuesque Madonna and Child, by Foppa, very characteristic (643).

St. Sebastian, by Marco da Oggiono, quite without feeling (644).

A Holy Family with two angels, by Andrea Salaino (645).

The Nativity, a fifteenth-century Lombard work, by an unknown man (646).

Madonna and Child, in the manner of Gaudenzio Ferrari (647).

The Madonna, by Gian Petrino. On the reverse of this is another work — A Lesson in Geometry (648).

The appearance of the Madonna to Ludovico il Moro, Milanese fifteenth-century work (649).

Virgin and Child with saint, by Gaudenzio Ferrari (650).

Virgin and Child, by the same artist (651).

St. Jerome, a youthful work by Luini (652).

St. John the Baptist, by Andrea Solario, signed, and dated 1499, a fragment of a larger work (653).

Madonna and Child, by the same artist (654).

The Rest in Egypt (signed Andreas de Solario Mediolanensis anno 1515), by Andrea Solario (655).

The Annunciation, a Lombard work by an unknown master (656).

St. Catherine with her Wheel, by Andrea Solario (657).

Madonna and Child, by the same artist (658).

Christ with the Cross and the Madonna, by Luini, a very fine work (659).

A Madonna, by Boltraffio (660).

St. Stephen, by an unknown Lombard artist (661).

St. Jerome, by the same (662).

LUINI. — CHRIST WITH THE CROSS.

The Marriage of St. Catherine, a delightful work, by Luini (663).

A Crucifixion, by Luini (664).

St. Anthony of Padua, by an unknown Lombard artist (665).

St. Ambrose, by the same (666).

Madonna and Child with a lamb, by that noted copyist of the ideas of Leonardo da Vinci, Cesare da Sesto (667).

Four Doctors of the Church, by the Lombard school (668-669).

Tobit and the Angel, by a follower or pupil of Luini. The original drawing from which this is done is in the Ambrosiana (670).

Virgin and Child with St. Catherine, and another Saint by Sodoma (576).

In a room by the entrance are five rugged works by Tiepolo, which are interesting; six by Guardi, a portrait by Ribera the Spaniard, four other Spanish works, and two curious reliefs in plaster.

CHAPTER IX.

THE AMBROSIANA

THE Ambrosiana, which I have already mentioned, is almost the only important sight that we have left to see in Milan.

It is a library and picture-gallery, which was founded in 1609 by Cardinal Federigo Borromeo, who was Archbishop of Milan. It is open every day, but on Wednesdays the pictures can be seen without fee. The library is a very important one, and contains a good collection of ancient works, including some of unusual rarity and value; in all nearly two hundred thousand in number. It is open to the use of scholars, and every courtesy is shown to those who come from a distance and desire to consult its treasures. The librarians are men of learning and culture, and take the greatest pains to assist all who make use of

the library, but it is essentially a place for scholars, and to the general reader or casual student is of no service.

In printed books of the fifteenth century it is wonderfully rich, and contains perfect copies of many works which can be consulted in other libraries in Europe only in an imperfect condition.

One of its greatest features is its collection of ancient manuscripts, especially some which go back to the seventh and eighth centuries, and are written in early Celtic characters in Gaelic and in Erse. Besides these there is a great collection of palimpsests — ancient MSS. upon vellum from which the characters of an earlier MS. have been partly effaced, and from which many important fragments of the classics have been published. Here also can be seen one of the volumes containing the drawings of Leonardo da Vinci, the remaining thirteen volumes of the series having been stolen by the French, and retained in Paris after the treaty of peace.

The autograph letters from Ariosto, Tasso, Galileo, Petrarch, and Lucrezia Borgia are of interest to those who care for these things,

but the most important sight to be seen on the ground floor of the building is the Sala della Santa Corona, which contains the great ** fresco by Luini.

You will enter this hall from one of the library passages, and the fresco covers the entire end of the room. It was painted for the Confraternity of the Holy Crown, a charitable society which still exists in Milan, although under altered form, and which met regularly in this room for its consultations and to discuss the arrangements to be made for relieving the sick poor, which was one of the chief concerns of the Confraternity. In order that the symbol of the Order might be always kept in view and the members might remember and strive to imitate the humility, patience, and compassion of the Redeemer, this fresco was painted in 1522, and Luini never did a more impressive work.

It is a magnificent devotional picture, and the central figure, placed upon a regal height, is indescribably fine. The fresco is divided into three parts, which are separated by crown-wreathed pillars supporting the roof under which the dread tragedy is being enacted. In

the centre is the majestic figure of the Redeemer seated upon a throne raised above three steps. His hands are bound, He is crowned with a terrible crown of thorns, and His face is that of a patient, dignified sufferer content to endure the pain and cruelty that He may open the door of the kingdom. Around Him is a crowd of violent and merciless executioners, who are striking Him, jeering at Him, and insulting Him in every way. Above are wondering angels, overwhelmed with sorrow, and unable to understand the meaning of this most mysterious scene of suffering. The other two compartments of the picture, beyond the dividing columns, have each in the foreground six kneeling figures of men, probably important office-bearers in the Confraternity in the time of the donors of the work. Their faces are full of dignity and power; it is quite evident that they are all portraits, and they are masterly in conception, in beauty, and in strength. These twelve figures are really so grand, that unfortunately they take away the attention from the central figure on the throne. Above these kneeling figures are other groups, St. John the Divine pointing out the scene to

Our Lady, and on the left, other figures drawing attention to the tragedy that is transpiring. Above each group hangs the crown of thorns, beyond is a hilly landscape, and at the very back is a cavern in which St. Peter is depicted kneeling. Above the fresco are the words, *Capvt Regis Gloriæ Spinis Coronatvr*.

Up-stairs are the pictures of which there is no catalogue.

Rooms I. and II. contain engravings only.

Room III. has three notable works.

A Borgognone of the Madonna and Child (54) with four donors and four female saints is the first. The grouping is remarkably good, and the gold background and pallid countenances very characteristic.

Near it is a little Francia representing the Almighty Father; and near to that is a work, ascribed to Botticelli, of Madonna, Infant Christ, and Angels, of extraordinary power and beauty, which I am quite disposed to accept as a genuine work by the master himself.

In the little room leading out of this room and in the one beyond it there is nothing that need detain us.

The next room, IV., contains a great treas-

ure, the Cartoon, by Raphael, for his "School of Athens" in the Vatican, a very interesting work in black chalk on gray paper. It should be compared with a good photograph of the finished fresco in order that the changes made by the artist may be recognized. They are not very many in number, but are of the greatest importance, as in almost each instance they take the form of additions to the original idea, and such additions as greatly improved the scheme of the artist. Four figures are added to the original drawing, and in every case greatly to its advantage.

In this room there are also some interesting pictures. 281 is the Holy Family, by Luini, which is the only work done by that artist that can be said to be a copy of the work of Leonardo da Vinci. This picture is evidently taken from the cartoon by Leonardo that now hangs in the Royal Academy in London, but Luini has added the figure of St. Joseph to the group in order to prevent its being a copy of another man's work, and has in this way somewhat improved the balance of the composition.

283 is a very lovely Luini, a half-length

figure of Christ clad in a red robe, and having His hand upraised in the attitude of benediction. His hair is long and curly, and falls on His shoulders.

** 284 is an exceedingly sweet picture, but very much damaged. It is one of Luini's most attractive works, and represents St. John the Baptist playing with a lamb, and leaning his head against its body.

272 is an interesting work by Bramantino.

269 is a Madonna and Child with St. John the Baptist which is ascribed to Luini, but a part of which only is the work of the master, and the remainder is the work of some pupil.

261 is by Boltraffio, and is of two lovely heads.

262 is an important drawing by Gaudenzio Ferrari.

263 is a drawing by Luini, and then on the other side of the door is the original drawing in Indian ink, heightened with white, for the picture of Tobit and his father and the angel, which we saw in the Poldi-Pezzoli Gallery. This drawing is certainly by Luini, but the picture is not his work.

An interesting Presentation by Tiepolo, near

LUINI. — TOBIT AND HIS FATHER AND THE ANGEL.

by, and a fine Bassano deserve attention; and on two stands are some admirable drawings by Leonardo.

The next room is full of drawings by various masters, but I have no means of telling you about them, as they are not grouped or numbered, and there is no catalogue of them. They will all repay attention, and amongst them you will find a lovely one by Mantegna, a part of the Triumph of Cæsar, and several by the Lombard artists, including besides Luini, Cesare da Sesto, Boltraffio, and Bernardino de Conti.

If you have time it is worth while going on a Tuesday or Friday afternoon (the only times when the palace is open to visitors) to the Palazzo Borromeo, close behind the Ambrosiana, as the building is interesting, and some of the pictures that it contains are important. It is the only remaining example in Italy of the Italian-Gothic palaces that once abounded in the city, and it is interesting as having belonged to the family by whom it was built in 1444 down to the present time.

In a room on the ground floor are some very curious frescoes belonging to the early six-

teenth century, depicting games and other diversions, and up-stairs are the pictures. The most notable are those by Luini, who was largely employed by the Borromeo family, but they are in poor condition and are not well seen. With them are several works by his pupils which should be sorted out and put into another place. The rooms are full of curious odds and ends, some fine things and a good deal of rubbish, and there is no attempt at arrangement; in fact, the rooms are just as they have been filled by the family in the course of many years, and are only shown to the public as an act of grace, because of certain fine works which interest students. The house is occupied by the family, and an old retainer is in charge of the rooms and keeps them dusted, to whom it is well to give a small gratuity, although there is no charge for admission.

A fresco of the head of the Madonna (155) is the only work by Luini, in the first room, but 51 is a Lombard work. 60 and 89, a Madonna and a Holy Family, are very Luinesque in character, and, if more carefully examined in a good light, after the present

accumulation of dirt had been removed from them, might turn out to be genuine works by that master. 18 is by Rubens, and 156 is a good Venetian picture.

In Room II., 25, * Madonna and Child, 47, * Salome bearing the Head of St. John the Baptist, and 68 (which stands out in the room), Susanna and the Elders, are all by Luini, and deserve attention. The Susanna is a very fine work, and the head of the old bearded man by the tree is supposed to be that of Luini himself.

** 36 is a very lovely small work by Pinturicchio, signed and dated 1414, having the same border which appears upon the famous frescoes in the library at Siena.

The Marriage at Cana (39) is attributed to Mantegna, and is a delightful picture. 41 is a Virgin and Child, by Borgognone, and near by are some other pieces of what has evidently been in its time a complete altar-piece. 72 is by Boltraffio.

The third room contains a good many drawings, but none of them are of supreme importance. There are also some autograph letters from artists, including Rubens, Guido, Pous-

sin, Vasari, and Borgognone, which might, if examined, yield some important information as to the lives and history of these great men.

CHAPTER X.

EXCURSIONS

THERE are many excursions that you can take in the neighbourhood of Milan, if you have time to spare, but there is one that you are bound to take ere you leave for another town. The Certosa of Pavia is so superlatively fine that to miss it would be a very serious error, and one which I beg you will not make.

You can, if you like, go to Saronno, and see some very fine work by Luini and Gaudenzio Ferrari, and if you have time the excursion is one well worth taking. There is only one church to visit, which is close to the railway station, and in a morning you can go to Saronno, see the church, and return by midday. The church is called the Santuario della Vergine and is an effective, handsome building.

The interior of the cupola is decorated by Gaudenzio, and the subject is the heavenly host playing upon various instruments. It is a grand conception, worthily carried out, and Ferrari is seen at his very best in this work. The colouring is rich and fine and the composition is superb.

Near to the choir are four splendid ** frescoes by Luini representing the Marriage of Joseph and Mary, Christ Disputing with the Doctors, the Presentation in the Temple, and the Adoration of the Magi.

Below the drum of the dome are two fine figures of St. Roch and St. Sebastian, and in the apse of the choir are two standing figures of St. Apollonia and St. Catherine, whilst outside, in the passage leading to the priests' house, is one of the very loveliest things that the artist ever did — a ** lunette depicting the Nativity.

These frescoes will delight you, as they are specially fine and are in excellent condition, and the time is well spent in seeing them, as they are works of the highest merit.

If you wish to see the finest work of all that Luini did you must go out another morning

to Legnano, and see the ** altar-piece in the parish church. Choose a bright day, as the picture is not well hung and can only be seen sideways. As the church is not an easy one to find, call first at the Caffe Mantegazza, close to the station, and you will find a most courteous proprietor who speaks English and who will send some one with you to show you the way. The church is only a few minutes' walk from the station, and on your return you cannot do better than have some lunch at the Mantegazza house, and inspect the delightful museum that Signor Mantegazza has, with infinite care, brought together in one of his rooms, and which contains many treasures which he has rescued from destruction, and which have important bearings upon the history of his little town.

The altar-piece is a large panel depicting the Madonna and Child, surrounded with smaller ones on which are painted figures of saints, and framed in by a large lunette at the top depicting the Almighty Father, and by a predella at the base of nine panels wrought with most wonderful skill. The whole picture is of rare beauty, certainly the best work

painted by that fascinating artist, and yet one which is very seldom visited and deserves to be much better known. You can see it and return to Milan in the afternoon quite easily.

Another excursion is to the Cisterian monastery of Chiaravalle, a splendid example of Lombard architecture, standing close to the station of the same name, and having within its church a great fresco by Luini, of much beauty, some splendid stalls, and some very fine tombs. If the trains serve, you can see this church on your way to the Certosa and then continue your journey; or, if you are going to Lodi or to Piacenza, you can take it on the way and see it between two trains.

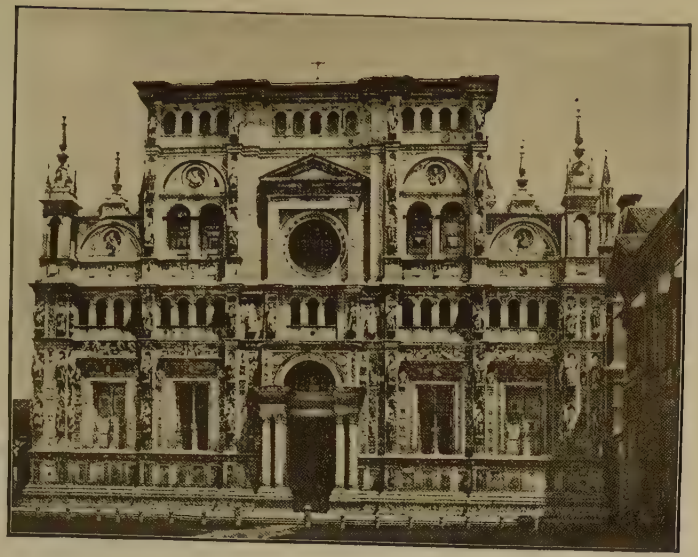
Whatever you see, however, do not leave unseen the Certosa di Pavia. You had better go to the Certosa station by rail, or, if the weather is fine, you can go from Milan all the way by steam tram from the Porta Ticinese. Arrived there you can walk to the monastery in fifteen minutes, or you can take a carriage for a very small sum at the station, as there are sure to be some vehicles in waiting. (Do not go on to Pavia station, but get out at the Certosa station.) You will arrive at the most

splendid monastery in the world, and cannot fail to be delighted with what you see.

The monastery is now a public monument under the care of the government, and the monks have been driven out of their lovely home; you will therefore be escorted round the building by an official guide, who will point out to you the chief objects of interest. The building was founded in 1396, by Gian Galeazzo Visconti, as an atonement or penance for the imprisonment and murder of the infamous Barnabò Visconti, of whom I have already told you. Gian Galeazzo, you will remember, dethroned Barnabò, whose tomb you saw in the Castello, imprisoned him, and eventually put him to death, and he was then ordered by the Church, as an act of expiation, to found a monastery, and he determined that it should be as sumptuous as he could make it. He is himself buried within its walls, and you will see his tomb. Visconti and those who succeeded him spared no pains to make the building as fine as it could possibly be, and employed all the artists of Lombardy upon its decoration. There is not space enough in this book for a full description of the building, and

you will do well to buy the admirable little book that Signor Beltrami has written about it, and peruse that when you have been round the place. The west front was the work of Giovanni Omodeo, but is said to have been done from the designs of Borgognone. The reliefs on the entrance doorway are well worth examination, as they depict the foundation of the house, the granting of the charter by Pope Alexander III., the consecration of the building, and the funeral of the founder in 1433. Passing through this splendid door, you enter the famous church. The guide starts on the left side in his progress round the church, taking you from chapel to chapel. In the second chapel once hung the splendid altar-piece by Perugino that is now at the National Gallery, and in place of it there are now copies of the original pictures in the centre and two side wings. The panel in the centre of the upper row, representing the Almighty Father holding a globe, is, however, original, and is the only piece left of the altar-piece in the chapel. The four doctors that are now on either side are by Borgognone.

In the sixth chapel on this same side is a



CERTOSA DI PAVIA.

fine * altar-piece of St. Ambrose with other saints, by Borgognone; an excellent work of fine colour and characteristic pallid faces.

You will notice in each chapel as you pass what splendid marble was used, and how exquisitely each altar was inlaid with pietra-dura work, and how very fine and costly are the columns of marble that adorn the sides of the altars. Each chapel has a good picture as its altar-piece, but I have only drawn attention to the two important ones.

Coming out then from this series of chapels, we enter the transept, and in front of us is the * tomb of Ludovico il Moro, and his wife Beatrice d'Este. The effigy of Beatrice was ordered by her husband in 1497, when she died in Milan, and was designed, it is said, by Solario; although she was buried in this church, the monument was set up in the Church of Sta. Maria delle Grazie, with the decoration of which Ludovico was so intimately concerned. In 1508, Ludovico died and his effigy was added to the tomb, but the whole was not removed to the Certosa till 1564. It is a splendid tomb, and in the richest manner of the Renaissance. Near it are two fine can-

delabra, and above in the apse is a splendid fresco by Bramantino.

At the opposite end is the * tomb of the founder, Gian Galeazzo, and this also had a curious history.

Gian Galeazzo died near Milan, and was buried in the cathedral in that city in 1402. In 1442 his body was removed to the Certosa, but no tomb was set up over it and the present monument was not commenced until 1490, and not completed till 1562. By this time all knowledge of the position of the grave had perished, and, therefore, when the tomb was actually erected in the Certosa, there was no tradition as to where the grave of the great founder really was, and the tomb was placed in the transept as a suitable position for it.

The monument is an extremely rich one, having a superb canopy over the recumbent statue, and upon it six reliefs representing the most noteworthy events in the life of the ruler.

Close by the tomb, in the vault of the apse, is another fresco, by Borgognone, as in the opposite apse, and this one represents Gian Galeazzo kneeling, and surrounded by his chil-

TOMB OF GIAN GALEAZZO.

dren, offering to the Madonna the completed church.

The old sacristy and the new sacristy are close at hand, and both rooms are entered by very fine doors, over which are wonderful reliefs. In the new sacristy there is a * Luini of St. Martin dividing his Cloak with the Beggar, which is over the door; and in the old sacristy is a painting of St. Augustine by Borgognone. The choir which is between is entered by splendid doors, which are worth examination, and which are covered with reliefs depicting the chief events of the life of St. Bruno. The choir itself is most gorgeous, the reliefs on the walls, the rich carving in marble all around, the superb carved altar-rails, the bronze candelabra, all being of glorious beauty; the seated children in the screen and the bronze work that surrounds them being specially wonderful. Over the altar is a splendid tabernacle, and close to it some magnificent stained glass is to be noticed. The intarsia work in the stalls of the choir must not be overlooked.

The lavatory contains a grand fountain that, like everything else in this treasure-house,

is of rare beauty, and opposite to it is another work by Luini, a delightful and very attractive Madonna and Child. The service-books that are exposed to view in the new sacristy must not be overlooked, as many of them contain most lovely miniatures, and richly decorated borders of great beauty. The little cloister, called the Chiostro della Fontana from the splendid terra-cotta fountain that stands on one side, opens out of the cloister, and is of fascinating beauty. It is composed of fifty round arches, and on the terra-cotta frieze above them are children playing upon musical instruments. The doorway by which we enter is a masterpiece of carving in marble.

From this cloister we pass into the refectory, with its fine woodwork and a superb cornice round the room.

Thence we pass the door of the library, into which visitors are not admitted without a special order, and on into the great cloister, around which are the tiny separate houses in each of which dwelt all alone a Carthusian monk. The ** great cloister is of brick, and is unequalled in Italy, the moulding of the brickwork being of the greatest beauty, and

the view of the church seen from this cloister very fine. There is an exquisite door that leads from it into a pergola, and on all sides are to be seen evidences of the determination of those who built this monastery that everything should be an object of beauty. Even the knockers of bronze that adorn the doors are beautiful, and when we return to the church and pass down the other series of chapels and walk up the nave, the * great metal screen will be found to be not the least wonderful of all the works of art in the church. The combination of bronze, iron, and brass of which it is composed makes it a magnificent object, and seldom does metal work produce so grand or so rich an effect.

As we return down that second series of chapels on the right of the entrance, a lovely fresco of a Madonna and Child will be noticed over the door by which we enter, that is, the one nearest to the high altar, and on the other side of the same door a similar fresco of St. Catherine of Siena, both the work of Borgognone. In the next chapel (sixth), in which is a picture by Guercino, the pietra-dura altar front is specially well worth attention. In the

fifth chapel is another fine work by Borgognone, who can really be better studied in this Certosa than in any other building, representing St. Sirus, the first Bishop of Pavia, enthroned with St. Stephen, St. Lawrence, and two bishops, and inscribed, Sanctus Sirus Primus Epis. et Patronus Papie. In the next chapel, the fourth, is a very lovely ** altar-piece by the same great master, representing the Crucifixion and the Maries standing at the foot of the Cross, with many angels around. This is signed and dated 1490, and is perhaps the finest altar-piece in Certosa. The second chapel has an altar-piece in which his hand is again to be seen. The central part of the picture is by a rare and most interesting master, Macrino d'Alba, a man of little imagination, who can only be properly studied either in his native town of Alba or in the gallery in Turin.

This is his earliest altar-piece known, and is dated 1496, but the Resurrection above it and the Evangelists at the wings are the work of Borgognone.

And now we are back at the place at which we started, and as we leave the Certosa we

have time to look again at the porch, and admire the wonderful beauty of the west front. We can stroll back to the station, obtaining some lunch if we need it rather at the inn near to the station than at the expensive restaurant close to the Certosa, and return to Milan, to leave the following morning for Verona.

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